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REVIEWS

The Cape and the Kafirs; or, Notes of Five Years' Residence in South Africa. By Alfred W. Cole. Bentley.

Mr. Cole writes of Cape Colony and its affairs and people as he would ride a steeple chase in a rough country. There are dash and adventure in his narrative,—the offspring of youth and boundless animal spirits; but these are little tempered by the sobriety which knowledge and reflection engender in men who have seen the world. The writer seems to be a sample,—a good sample, we will add,—of what is called the "rising generation." Fast—to use the slang of his order—he undoubtedly is, and he tries, often offensively, to introduce into his book the jargon of the stable and the mess-room. But his evident enjoyment of life—his gay humour—his frank confessions—his constant flow of good spirits, will probably induce the graver class of readers to overlook faults which, even as faults, are not without something of "the graciousness of youth."

Mr. Cole tells us that he has his own theory about the Cape, and how to manage it. We are glad, however, that he does not expatiate on that inexhaustible subject of dispute and dissension. His proper sphere—and he seems to know it—is, the Colonial ball-room, the Kafir's hut, or the African's festival;—it lies in the scene for observation or adventure, not in that of politics and philosophy. As we desire to exhibit him in his best aspects, we shall draw on the lighter portion of his narrative for such extracts as we may choose to lay before our readers.

Here is a lively sketch of the mode of travelling in South Africa, and of the abuses to which it may sometimes lead.—

"There are only two modes of travelling at the Cape. One is by waggon drawn by oxen—the other on horseback. If you follow the latter mode of progression, you will be under an obligation to perfect strangers probably every day of your journey, not only for a night's lodging, but also for your daily food. You need never dread a cold welcome. Ride up to any farmer's house, knock at the door, (if it be shut—which, by the way, it seldom is), tell him you are a traveller; and he will at once beg you to 'off muddle' and come in. He will offer you anything and everything his little larder contains, and he will ask you to sleep there. You will accept both offers, *si sapias*—make yourself as agreeable as nature will allow you—and the next morning your host will entreat you to stay a night with him—and *mean it*, too. In fact, if you are an unconscientious fellow, and fond of 'sponging' on your friends, I strongly suspect that you might live for five or six years on a capital of ten or twelve pounds! You have only to lay out that sum in a horse, and saddle, and bridle, and ride about the country, calling first on one man and then on another, and taking up your quarters with them for any period, from a day to three months, free from any conceivable expense. In fact, I knew a man in the colony who had precisely carried out that same system for three or four years, and yet was always a welcome guest at every farm, where he drank his friends' brandy, rode their horses, smoked their tobacco, shot their game, and ate their dinner, while no one had ever even hinted to him, *Lusitani satis, edisti satis atque bibisti; Tempus abire tibi est.*"

Sometimes the settler's homestead is replaced for the traveller by the regular inn,—of which "institution," however, there is but an indifferent account to be obtained in these pages. Of the uncertainties of the larder in these outlying resorts of men the following passage gives an example and an opinion.—

"Well, landlord, what can you give us? we're very hungry."—"Eggs and bacon, or mutton—or, I'll tell you what," said the landlord with a smile, 'I've

had a little present given me—its a nice bit of zee-koe-spek' (sea-cow, *alias* hippopotamus pork).—'Let's have some, by all means.'—It came, and remarkably good it was. I trust the reader will sympathize with me when I tell him that I cannot look at the punchy little hippopotamus in the Regent's Park without thinking of the delicious pork he would make—*dairy-fed*, too, by-the-bye. This I can affirm, that I never tasted nicer pork in my life than that same piece of sea-cow flesh."

In the course of his rambles, Mr. Cole saw much of the natives, and became for a short time the guest of the redoubtable Kafir chief, Macomo,—whose portrait he gives as a frontispiece to his volume. Of this personage, and of his visit to him, our adventurer renders the following account.—

"Macomo was at this time the most powerful chief in Kafirland, with the exception, probably, of Sandilli, whom, however, he far surpassed in abilities. I have already said that he could bring about 10,000 men into the field. All of these men would be well armed—many (perhaps most) with guns, and some 2,000 mounted. He was a man of great natural sagacity; superior in this respect to the rest of his countrymen, of whom, in other qualities, he might be regarded as the type. He was cunning, avaricious, dishonest to an excess, vicious in his tendencies, and false in every relation of life. In a word, he was a thief, a sot, a liar, and, in some respects, a coward. And such is the Kafir. * * Judge of my surprise at seeing the great leader of 10,000 warriors thus habited. He wore a blue dress-coat with brass buttons, considerably too large for him, and very much the worse for wear; a pair of old Dragoon trousers, with a tarnished gold stripe down the legs; yellow velvet-schoons; a shocking bad straw hat; no shirt, no waistcoat, and no stockings! He was mounted on a little, rough, ungroomed pony, with a cheap saddle, and an old worn-out bridle. In place of a riding-whip, he carried in his hand a knob-keerie of formidable dimensions, and in his mouth was stuck a small, blackened clay pipe. In addition to this, he was by no means sober, though not drunk 'for Macomo' I was informed. My interview with the worthy was not a very long one. I was introduced to him by a man who knew him, and I had a little conversation with him of no importance, but rather amusing from the manner in which it ended,—namely, by the great chief asking me to lend him sixpence. Of course I complied, and saw him two hours later in a state of helpless intoxication. My sixpence had done it. You can get drunk on the most economical terms at the Cape. Macomo, however, had given me a pressing invitation to visit him at his kraal, which is a very few miles from Fort Beaufort; and I determined to avail myself of the honour."

Next day a hard ride carried Mr. Cole to the Kafir's home.—

"There was the long, low, white-washed house, the cone-shaped huts round it, the cattle kraals, and the fifty or sixty yelping curs. I was requested to off-saddle, and a Kafir knee-halterd my horse for me and turned him to graze, while I entered the house and sat down with the chieftain. The table was then spread, beefsteaks, coffee, and meelies, forming the entertainment. I fully expected to find plenty of 'Cape Smoke' in the house of so notorious a tippler as Macomo; but there was not a drop. I believe that he seldom drinks at home, but pays a visit to Fort Beaufort whenever he wishes to get drunk, which averages about three or four times a week. Macomo was far more inclined to 'draw me out' than to be communicative, and therefore our conversation was not over entertaining. But the organ of acquisitiveness, so tremendously developed, physically and morally, in this Kafir, led him to dilate on the excellence of his horses; and he was very anxious to find out whether I wanted to purchase any. On my declining that, he turned to the subject of cattle, and sounded my views in that direction; but I had not the slightest intention of 'dealing' with him, especially as I might chance to be purchasing some of my own friends' stolen stock—and so my host was obliged to give up mercantile views altogether. I asked him rather abruptly whether he thought the Kafirs would go to war again

with the English. Nothing could exceed the humility with which he deprecated the idea. 'The English were so powerful, and so good; the Kafirs were so poor and so weak; besides, the English were so kind to the Kafirs, and they, poor fellows, felt so grateful.' I knew the rascal was perfectly well aware that I did not believe a word that he was saying; but, of course, I looked quite satisfied of his sincerity. He then asked me the most puzzling questions about England and the Queen; whom, by the way, he flatteringly termed his 'mother.' (I doubt whether her Majesty would be proud of her son.) He asked me how many cows she had—a matter on which I was shamefully ignorant, never having inquired into the extent of the royal farming stock. He asked me whether she was always dressed in scarlet and gold like the governor of the colony. Veracity compelled me to reply 'No,' though I was too loyal a subject to venture to lower her Majesty's dignity in the eyes of her worthy 'son,' by intimating that she occasionally wore muslin and straw bonnets. I did assure him, however, that she never dressed like his excellency, the governor; even her position as head of the army by no means compelling her to wear the garment peculiarly distinctive of the *male* sex among Europeans. Macomo was very ready to insinuate evil against his neighbours, the other chiefs. Tola, Sandilli, and a few of such worthies, would not have felt flattered at his descriptions of their persons or their characters; though they are at least as honest, and far better-looking (excepting in the matter of Sandilli's withered leg), than their censor. I began to talk about going back to Fort Beaufort, and my host seemed quite unhappy at the thoughts of parting with me, though I soon perceived that his grief arose from the circumstance of his having failed to make a bargain out of me. As I wanted to carry off some memento of so agreeable a visit, I expressed a very high admiration of a knob-keerie standing in the corner of the room. Macomo immediately offered it to me—for sixpence! I paid the money (of course without hinting at the little loan of the previous day), and the Kafir's countenance brightened as he clutched the silver, and bade me a hearty farewell. I rode back to Fort Beaufort, well pleased with my visit, but more than ever satisfied of the natural cunning, avarice, craft, and dishonesty—the low moral nature, and the utter untrustworthiness (if I may coin the word) of Kafirs in general, and, above all, of Macomo."

From this characteristic glimpse of a savage whose name has become a terror and a spell, not only at the Cape but in England, we turn to a lively account of a ball at Graham's Town,—affording in its way an insight into the manners and humours of Colonial society.—

"A wealthy old Indian officer, with excellent appointments in the company's service, is travelling in the colony for the benefit of his health. He goes to every doctor in every town, and takes all they prescribe, but finds himself no better. His malady is that produced by good living in a tropical climate. At length he falls in with a shrewd apothecary from 'the north country,' who sees at a glance that the old gentleman only wants air and exercise; but not being an Abernethy, he is not blunt enough to say so. He prescribes, of course, the mildest and most innocent of pills and draughts, and sends his patient for a long canter every day. The patient gets well, and his gratitude is immense—his admiration of the apothecary's professional skill is unbounded. He forthwith writes him a check for 1,000*l.* and invites him with his wife and all his family to accompany him back to Bombay, when he shall return thither. Meanwhile, in an ecstasy of delight, he journeys about the country, and gives balls to everybody everywhere. To-night he gives us one at Graham's Town. We enter a large, long room in the Hotel indicated, at about nine o'clock. The company are nearly all assembled; for when they do get a ball at the Cape, and especially at Graham's Town, they take time by the forelock, being considerably in doubt when they may chance to see another. * * Let us turn to the ladies. Alas! they don't look so brilliant in complexion as in old England. The sun is a terrible destroyer of bloom on a maiden's cheek;—still there are some pretty damsels among them, and not so badly 'got-up' for the land of the Desert. We ask

one to dance, and she accepts. Now comes the puzzle. What the deuce is a man to talk about in a Cape ball-room? There is neither opera nor theatre, nor park, nor concerts, nor court, nor news; even the weather—that eternal refuge for the destitute of small-talk—won't do in a country where it is always fine. We wish we could think of something entertaining. We begin to quiz some of the company (dangerous by the way, as you may chance to select your partner's brother, or husband, or papa for your shafts of ridicule); but we find the young lady has no taste for the humorous. We talk about the beauty of the scene: the shortest monosyllable issues from the fair one's lips, and all is silent again. We begin to suspect we are very stupid, and feel proportionately uncomfortable. A bright idea strikes us! 'Do you live in the town, or in the country?'—'In the country.' We hesitate a moment, and then making a plunge, we say, 'How many head of cattle have you got?' What a start for a ball-room confab with a pretty girl! No matter, it was at all events successful!

And success
Is much in all things, but especially in youth.

No sooner had that magic question passed our lips than the fair one's lips were opened also, and forth poured a torrent of information, touching cows and sheep, the breeding and rearing them, the milking and shearing thereof, and such a quantity of practical farming observations, that we half expected she would offer to 'deal' with us if we were disposed to make an investment in the butter or wool line. * * Until I went to a ball at the Cape, I never knew what thorough enjoyment of dancing was. The Africans, blessings on their simple souls, don't walk through a quadrille, or glide through a polka; but they pound away with feet and arms, and the 'orient humour' oozing from each pore of face, and hands, and neck, bears witness to the energy of their movements. And then the supper!—Your partner does not take a little piece of trifle, or a cream, or a tart, and sip a thimble-spoonful of negus, but she demolishes all the chicken and ham you give her, and drinks every drop of the three bumpers of champagne you pour out for her, and looks all the happier for both. As for yourself, you attack everything you can lay hands on; and, after the ladies have retired, you find yourself actually indulging in that highly dangerous and deleterious practice of 'hurrahing' in response to the toast of the 'ladies' which that fat man in a red face and a white waistcoat, with an uncomfortable tendency to work its way up to his chin, has just proposed. You find, too, that you come down again to that same supper-room after the fair ones have begun to depart for their homes; you find that you prefer 'andy-and-water to doubtful champagne and suspicious claret; you find that you have a cigar in your pocket, and you smoke it; you find that you can sing capitally—in a chorus; and lastly, if you do find your way home—you are a lucky fellow."

For a companion picture to the foregoing, the reader shall be invited to accompany Mr. Cole and his friend, Mr. Jones, to a Malay festival.—

"It was evening, and I was conducted into a large room, with a small space railed off for spectators. Candles were stuck in silver sconces, fastened to the walls in profusion, amid garlands of flowers innumerable. Round the room were several old Malays, squatting on mats, and dressed in gala costume. In the centre of the room a quantity of perfume was burning. Three or four younger Malays kept marching round the room, and they and the old gentlemen aforesaid kept up a sort of grunting, whining chorus, which at first I took to be indications of severe pain in the abdominal regions, but was afterwards informed that they were chanting sentences from the Koran. Suddenly the young gentlemen began to throw themselves about in the most gladiatorial attitudes, singing faster than ever. Thereupon the old gentlemen shouted much louder, as though the internal agonies had vastly increased. Then the young men stripped off their shirts, and I thought they were going to have a regular 'set-to.' My friend Jones irreverently cried 'Go it!' and offered to back the little one with the flat nose against the lot. But they were not going to box at all; they only danced, and jumped, and shouted, till they left little pools of sudorific exhalations on the floor. Then a boy came shouting awfully. Jones cried 'Turn him

out!' and at the same time two of the young men seized the boy, and plunged a sharp instrument like a meat-skewer through his tongue—at least so it appeared,—and they led him round to the admiring spectators with the skewer projecting through his tongue. Jones pronounced it 'too bad,' and hinted that he should like to 'punch the head' of the fellow that did it; but the boy looked quite happy and contented with his tongue on a skewer; so that no doubt there was some deception, which, however, defied our detection. As soon as this interesting youth had departed, one of the young men took a dagger and plunged it into the fleshy part of his side, just above the hip, and then walked round and showed himself. There were a few drops of blood, apparently flowing from the wound, in which the dagger was left sticking. Jones informed him, gravely, that he would have a terrible 'pain in his side,' and offered to prescribe for him from a valuable recipe of his grandmamma's. Another man thrust a skewer through his cheek, and came and showed himself also. Then some red-hot chains were brought in, and thrown over an iron beam, when another of the Malays seized them with his bare hands, and kept drawing them fast over the beams. All the while that these exhibitions were taking place, the Malays kept up their hideous shrieking of the Koran sentences, all of them shouting together, and louder and louder the more horrible the experiment was being tried. The noise, the sight, the weapons, the red-hot chains, together, formed a scene bordering on the diabolical; except that there was such evident jugglery in the whole affair, and the plate was so constantly handed round for money, while the comments of my cockney friend were so absurd, that the ludicrous predominated greatly over the horrible."

We have quoted enough to show that Mr. Cole has written a pleasant, if not a very instructive, book on the Cape and its inhabitants of many colours.

Lives of the Friends and Contemporaries of Lord Clarendon illustrative of Portraits in his Gallery. By Lady Theresa Lewis. 3 vols. Murray.

THE title which Lady Theresa Lewis has given to her work is scarcely true to its contents. The three volumes before us are occupied mainly by the lives of Lord Falkland, Lord Capel and the Marquis of Hertford: the remaining pages—about two-thirds of a thick octavo volume—being devoted to an account of the way in which Lord Clarendon collected his pictures—of their division and present state,—to which is added brief memoirs of the several persons represented by their portraits, forming the Chancellor's gallery, and now preserved at The Grove in Hertfordshire, the seat of Lady Theresa's brother, Villiers Earl of Clarendon, the present Viceroy of Ireland. The difference, however, between the title and the actual contents of the volume is a difference of no very great importance;—we should rather be disposed to quarrel with the selection of lives which Lady Theresa has made. Two of the so-called intimate friends of Clarendon, whose lives are here narrated at so much length, were scarcely the Chancellor's friends. Falkland was his friend,—but Capel and Hertford cannot be considered in that light—we would have named in preference Nicholas and Southampton; and we are in some respects sorry that Lady Theresa has not written their lives at length and with the same painstaking care which she has shown in the lives of Capel and Hertford. This omission she may, however, make good on another occasion; and in the mean time we are very well pleased to have the lives of Capel and Hertford written as they are written in these volumes.

The earliest account that has reached us of the portraits in Lord Clarendon's collection at his great house in Piccadilly is in a letter from Evelyn to Pepys.—

"There were at full length, the great Duke of Buckingham, the brave Sir Horace and Francis Vere, Sir Walter Raleigh, Sir Philip Sidney, the great Earl of Leicester, Treasurer Buckhurst, Burleigh, Walsingham, Cecil, Lord Chancellor Bacon, Ellesmere, and I think all the late Chancellors and grave judges in the reigns of Queen Elizabeth and her successors, James and Charles the First. For there were Treasurer Weston, Cottington, Duke Hamilton, the magnificent Earle of Carlisle, Earles of Carnarvon, Bristol, Holland, Lindsey, Northumberland, Kingston, and Southampton; Lords Falkland and Digby (I name them promiscuously as they come into my memorie), and of Charles the Second, besides the Royal Family, the Dukes of Albemarle and Newcastle; Earles of Darby, Shrewsbury, St. Alban's, the brave Montrose, Sandwich, Manchester, &c.; and of the Coif, Sir Edward Coke, Judge Berkeley, Bramston, Sir Orlando Bridgman, Jeffry Palmer, Selden, Vaughan, Sir Robert Cotton, Dugdale, Mr. Camden, Mr. Hailes, of Eton. The Archbishops Abbott and Laud, Bishops Juxon, Sheldon, Morley, and Duppa; Dr. Sanderson, Brownrigg, Dr. Donne, Chillingworth, and several of the Cleargie, and others of the former and present age. For there were the pictures of Fisher, Fox, Sir Thomas More, Tho. Lord Cromwell Dr. Nowel, &c. And what was most agreeable to his Lordship's general humour, Old Chaucer, Shakspeare, Beaumont and Fletcher, who were both in one piece, Spenser, Mr. Waller, Cowley, Hudibras, which last he plac'd in the room where he us'd to eat and dine in publick."

This, it must be admitted, is a goodly array of great men,—a gallery to admire and covet. Unfortunately, however, many of the most interesting portraits are no longer to be found. Shakspeare is missing,—so are Chaucer, Spenser, Beaumont and Fletcher, and the portrait of Butler which hung in the room "where he us'd to eat and dine in publick,"—for such honour did "the great Lord Chancellor of human nature" render to poets when the calling of a poet was scarcely considered respectable. Every diligence has been used to discover the missing portraits—more especially the portrait of Shakspeare. The garrets at the Grove and at Bothwell Castle have been searched in vain.—Lady Theresa's activity has not been able to add to our knowledge of what Shakspeare was like.

Many of the portraits which Lord Clarendon possessed were presents,—or rather bribes, if we are to believe Lord Dartmouth, the annotator of Burnet, whose means of information cannot be disputed. Clarendon House in Piccadilly—built, it will be recollected, by Lord Clarendon immediately after the Restoration—was, it is said, chiefly furnished with the goods of cavaliers brought as "peace offerings" to the omnipotent and ambitious Chancellor. In no other way can the formation in less than seven years of this extensive gallery be accounted for. So many fine family portraits as Clarendon possessed could not be purchased. When his taste was known there were many to pay court to the great minister by the present of a portrait. That noble picture by Vandyck of the 'Earl of Derby, Countess, and Child'—the great ornament of the collection at the Grove—was doubtless a peace offering from the noble house of Stanley,—and others might be named as presents, "most agreeable," to use the words of Evelyn, "to his Lordship's general humour."

When, in 1675, Clarendon House in Piccadilly was pulled down, the pictures with which it was so "bravely furnished" were removed to Cornbury House, in Oxfordshire, the seat of the Chancellor's son, then the second Earl of Clarendon. The second Earl would seem to have cared very little about portraits. He inherited neither his father's talents nor his general humour for collecting the faces of great men. He knew the money value, however, of what he had, and was with difficulty

induced to allow Lord Paulet to take copies of his grandfather's and grandmother's pictures by Vandyck, because, as he alleged with some reason, copies would lessen the value of the originals. This unwillingness has been condemned somewhat severely by Lord Dartmouth. But was Lord Clarendon altogether his own master?—Were the pictures entirely his? There is reason to think not. His father left him encumbered with debt, his own extravagancies added to his difficulties,—and we now know from Lady Theresa's researches that fifty-eight pictures, including seventeen whole-lengths, were seized, "at the suit of John Taylor, gentleman," for a debt of 1,200*l.*, and that twenty pictures and 6,350 volumes were lost, at the suit of William Falkman, Esq., for a debt of 800*l.* These seizures were effected in 1694,—and though Lady Theresa is of opinion that some of the pictures were recovered to the collection, we fear, from the known character of Lord Clarendon, that the supposition cannot be maintained.

The history of the collection after leaving Cornbury House is as follows. At Lord Hyde's death in 1753 the pictures were divided,—the Duchess of Queensberry—the Kitty of the poet Prior—got one portion which she removed to Amesbury in Wiltshire; and the other half became the property of the Hon. Thomas Villiers, the first Earl of Clarendon of the present creation. The Queensberry portion passed in 1810 at the death of the last Duke of Queensberry, "old Q." as he was called, to Lord Douglas, by whom they were removed from Amesbury, Petersham, and Piccadilly to Bothwell Castle in Lanarkshire, where they still are. The Grove portion is infinitely the more important; but Lady Theresa with pardonable partiality has, we think, somewhat over-rated the value of the collection. She ascribes too many of the pictures to Vandyck's own hand. We could only find four,—a full length of Henrietta Maria in white, and very fair,—the large Derby picture already alluded to,—and a magnificent specimen of the master in his second style,—a full length of the poet Marquis of Newcastle,—and a full length of the Duke of Richmond. The portraits of William Herbert, Earl of Pembroke, and of Lucius Cary, Viscount Falkland, are very unlike Vandyck's manner; the latter has been assigned to Dobson, and with more propriety.

The three lives we purposely reserve for another article.

A History of the Romans under the Empire. By Charles Merivale, B.D. Vol. III. Longman & Co.

The opinion formerly expressed in this journal [*Athen.* No. 1185] of Mr. Merivale's eminent qualifications for the composition of a standard work on the Roman Empire has been strengthened by the perusal of the volume now before us. It displays a happy combination of scholarship without pedantry, erudition invigorated by originality, and thoughtful reflection condensed in pure and nervous language. When a difficult point is to be elucidated, the results of lengthy investigation are exhibited concisely—and what is more, suggestively; and the tedium of wading through much learned lumber is thereby avoided. Profound and ponderous criticisms on subordinate branches of a great subject are praiseworthy things in their proper place;—but that place is not in the pages of a history intended to supply a chasm in a national literature. The aim of such a history should be to inform the minds and to influence the sentiments and the political conduct of those who have usually too little leisure for erudite disquisitions. With an evident command over the range of Roman literature and of modern

classical criticism, the author has had the good taste to render his narrative intelligible and entertaining to any person of ordinary acquirements. Real scholars will appreciate the value and the merits of a work thus equally serviceable to themselves and adapted to the wants of practical men of the world,—and will attribute the nervous simplicity of Mr. Merivale's style to his thorough mastery of his subject.

The story of the downfall of Roman liberty, and of the despotism which succeeded, legal in its form but baleful in its spirit, has at the present time an interest peculiarly absorbing. Mr. Merivale's facts are eloquent alike from their own instructive significance and from the language in which he tells them. Commencing with the proceedings of the conspirators on the death of Cæsar, and terminating with the establishment of the Imperial authority and administration by Augustus, the period of fifteen years embraced in this volume is crowded with a multitude of events of perhaps unequalled interest—certainly of unequalled importance—in the annals of the ancient world. The diversified and momentous character of the changes which then occurred cannot fail to remind the reader of the first fifteen years of the great French Revolution. After the assassination of Cæsar, the causes which had enabled that ambitious but magnanimous leader to grasp the perpetual Dictatorship still operated with undiminished intensity. Another Cæsar was alone necessary for another tyranny. The autocrat of Rome was no more, but the effect of his death on the prospects of freedom was only negative,—it excluded the greatest of the aspirants to empire. The revival of liberty, which could have been achieved only by infusing a new spirit into the Roman constitution, was a far more difficult task than the murder of a tyrant. According to some modern historians, who seem to view the history of nations as if guided by an iron destiny, the despotism which followed was the inevitable consequence of the anarchy which had preceded. We do not read history in this manner. With little knowledge of, but much faith in, the operation of the laws of causation in the moral world as well as in the physical, we think that at present the philosophy of history will only enable us to predict tendencies. Undoubtedly a tendency to despotism that should be both permanent and soul-debasing is clearly to be traced in the anarchy and corruption of the later days of the republic. But we know of no evil, however portentous and disheartening, that cannot be warded off, or at least mitigated, by the counsels of wisdom and integrity. The experience of history does not support the doctrine of an unyielding necessity, nor any of the specious theories in reality derived from that doctrine. It confirms the intuitions of our moral nature, and induces a rational but consoling reliance on the might of individual genius and patriotism.

— Negata tentat iter via:
Cœtusque vulgares et udam
Spernit humum fugiente penna.

If a Hannibal, an Epaminondas or an Alfred had arisen on the defeat of Antonius at Modena by the consuls Hirtius and Pansa, the fate of Rome would have been different.

But the adherents of the republican party were utterly unequal to the emergency. The assassination of Cæsar was an act simply destructive. The chiefs of the conspirators had no plans for the future, but depended solely on the turn of events.

"When they looked into their own hearts and examined their private motives, they must have been fully conscious that the murmurs against the usurper which they heard around them were the offspring, for the most part, of malice, jealousy, and pique: there existed no general indignation against him, no

rancorous sense of injury which alone might avail to sanction measures of vengeance against his followers. For the sake of their own safety, therefore, they paltered with the treason, and temporized with the men whom they denounced as enemies of the state."

They were a set of incapables, who had miscalculated the effect of their bloody stroke. From the folly of opening negotiations with the enemy whom they had most reason to fear and distrust they were dissuaded by Cicero,—who thenceforth had the courage and dignity to keep no terms with Antonius.

"The most reflecting of Roman statesmen was well assured that the assassination of the usurper had opened, and not closed, the question how the state was to be governed: he felt that the party of the tyrant, if not absolutely proscribed and massacred, must, at least, be excluded from all share in public affairs. But he was fatally mistaken if he dreamed that the senate's authority could avail to re-establish legitimate order; nor did he fairly estimate the passions of the multitude, the fury of the veterans, the cupidity of the legionaries, and the general love and admiration which invested with a halo of glory the body of the slaughtered hero. The man of words and principles could not comprehend the melancholy truth that the republic could only be saved by gold and iron, by buying the consent of the populace, and the support of the soldiery. Brutus, indeed, still more widely erring, clung to the hope that Antonius might be converted to the generous views which he, perhaps, alone ascribed to his own associates. He trusted that Cæsar's followers had been deceived as to his real intentions; that they had attached themselves to him as the proscribed and injured candidate for legitimate advancement, not as the deliberate assailant of his country's laws: he fancied that the full conviction of his treason against the state would produce tardy repentance; at least, he conceived that the ambition of Antonius would be satisfied by leading, as consul, the movement of law and freedom which the liberators had commenced. Accordingly, Brutus urged Cicero to become the organ of communication with the fugitive; but the orator declined the commission, declaring that it was useless, and fearing, perhaps, that it would be personally dangerous."

On the other side, their antagonist, the selfish and sensual Antonius, never faltered for a moment. We regret that Mr. Merivale's judicious estimate of this remarkable man is too long for quotation:—we give, however, the concluding paragraph, in which a well-worn subject is treated with agreeable freshness.

"The loves of 'Antony and Cleopatra' form a familiar page in the romance of history. But a sober analysis of such famous romances has generally revealed a dark shade of unilly passion on one side, and of vanity and self-interest on the other. Antonius was the dupe of his own wanton will. The object of his devotion was incapable of exciting any genuine sentiment of tenderness: she was the public slave of any man's passion whose political interest she required. If ever her lover flattered himself that he had found the way to her heart, he knew that her heart was not worth the possession. But the man who could so far corrupt his own inclinations as to turn from the embraces of an Octavia, beautiful, virtuous, and his own, to dally with the false enticements of a bloodstained adulteress, could have no just appreciation of the woman's charms which Cleopatra had renounced for ever. The queen of Egypt had indeed a hard game to play; it was a game for a man, and not for a woman. We may forgive her the loss of her innocence, but we cannot disregard the surrender of all sentiment and delicacy; and if she claims the indulgence extended sometimes to licentiousness in the other sex, she must forfeit at least the privilege of her own, and her interest in our sympathies as men. As a woman she deserves neither love nor admiration; but as a queen her ambition was bold and her bearing magnanimous: she contended gallantly for the throne of her ancestors with the weapons which nature had given her. Her noblest epitaph is written, not in the language of amatory rhapsodies or sickly compassion, but in the ferocious sarcasms of her exulting conquerors."

From the episode of Antonius and Cleopatra in Egypt, the transition is natural and appro-

prate to the cotemporary events of the neighbouring countries of the East. A perspicuous *résumé* of the interference of the Romans in the affairs of Parthia and of Palestine accordingly follows. The life of Herod the Great abounds in scenes of tragic interest, which Mr. Merivale knows well how to describe. Witness the love and jealousy of this monster for his wife Mariamne.—

"History hardly presents a more tragic situation than that of the devoted Mariamne, the miserable object of a furious attachment on the part of the monster who had slain before her eyes her uncle, her brother, and her grandfather. Herod doted upon her beauty, in which she bore away the palm from every princess of her time; the blood which flowed in her veins secured to him the throne which he had raised upon the ruins of her father's house; but her personal and political claims upon the royal regard made her doubly obnoxious to the sister of the usurper, who felt alike humiliated by either. Mariamne was imperious in temper; she despised the meaner parentage both of Herod and Salome, and was disgusted with the endearments of her husband, stained with the blood of her murdered kinsmen."

Then came her indignant rebuke for his barbarities, her repulse of his caresses, her impetuous resentment of his order for her death in the event of his own execution by Octavius, the accusations of her enemies who pretended that she had plotted to poison him, her condemnation and heroic death, and then—

"the unavailing remorse, his fruitless yearnings for the victim he had sacrificed, the plaintive exclamations he made to echo through his palace, and the passionate upbraidings with which he assailed her judges. He strove, it was said, by magical incantations to recall her spirit from the shades, and as if to drive from his mind the intolerable recollection of her loss commanded his attendants always to speak of her as one alive." * * * The sharp disease and deep-settled melancholy which afflicted the murderer formed a signal and merited retribution for his crime."

We must postpone our remarks on the conduct and character of Augustus until we meet Mr. Merivale again in his fourth volume. The philosophic candour and manly feeling so evident in every page that has hitherto appeared of this excellent work excite agreeable anticipations of the character of the important portion yet to come.

A Ride over the Rocky Mountains to Oregon and California. With a Glance at some of the Tropical Islands, including the West Indies and the Sandwich Isles. By the Hon. Henry J. Coke. Bentley.

THE incidents of travel in almost all parts of the North American Continent have been so fully described in many recent works, that we scarcely thought there was room for another book on the subject. The perusal of Mr. Coke's narrative has convinced us that this opinion was rather too hastily formed. He begs his readers not to look for instruction where his only object is to afford them amusement; and accordingly, without any direct addition to our knowledge of the regions and the people he visited, he has contrived to write an agreeable book, which owes its chief power of pleasing to the spirit and individuality that the author imparts to his narrative of many exciting and hazardous personal adventures. He has condensed the events of a long and tedious journey into a short and readable volume:—an achievement not without its merit in our estimation, as well as in that of mere amusement hunters. Mr. Coke's only purpose in undertaking this journey would seem to have been, the desire of whiling away time, and of successfully braving hardships and dangers:—not a very dignified motive, certainly, for an English gentleman of the nineteenth century, but under some circumstances a perfectly harmless one. His readers will judge kindly

in the present case, from the good taste and good feeling with which Mr. Coke always tells his story. It is true, that the antelopes which he wounded without capturing them could not have relished his appearance in their country; but we must pardon the aberrations of a "bad shot," who will be a little reckless when hungry.

It would be impossible for us to trace the course of Mr. Coke's erratic and rather wilful wanderings with any degree of detail. Having left England in December 1850, he first went to Barbadoes, San Domingo, and Cuba. In the last-mentioned island he witnessed the execution of a murderer.—

"A day or two since I got permission to visit a criminal in the capilla of the town prison. He was to be garrotted the following day, for having robbed and murdered a boy. He looked a terrible ruffian, and made signs to me, as he was not allowed to speak, of stabbing and being strangled, shrugging his shoulders at the same time, and smiling with the most cold-blooded indifference. That 'conscience makes cowards of us all' was for once not true: the man had no conscience to make a coward of him. A priest was in the capilla, and two sentries guarded the door. The morning of the execution I was at the Campo del Marte before daylight. The crowd had already assembled, and the tops of the houses were thronged with people. The women, with their fans in their hands, occupied the front rows of chairs, in order to see better the horrors which were about to take place. By squeezing and pushing I managed to get within eight or nine yards of the machine, where I had not long been before the procession was seen moving up the *Passéo*. A few cavalry were in front to clear the road; behind them came the host, with a number of priests and the prisoner on foot, dressed in white; a large guard brought up the rear. The soldiers formed an open square. The executioner, the culprit, and one priest ascended the steps of the platform; the prisoner quietly seated himself, but got up again to adjust the chair and make himself more comfortable! The executioner then arranged the hand round his neck, tied his legs and arms, and retired behind the post. At a word from the priest the wrench was turned. For a single instant the limbs of the culprit were convulsed. The head was kept perfectly erect by a sort of iron prong beneath the ears. The face, which remained uncovered, was horribly distorted; the eyes were closed, but the lower jaw was pulled wide open, and the blood, which immediately blackened all the features, oozed from the mouth and fell in large drops upon the white shirt. No exclamation, no whisper of horror, escaped from the lookers-on. Such a scene was too familiar to their eyes to excite any feeling but curiosity; and had the execution taken place at the usual spot instead of in the town, few would have given themselves the trouble to witness it. The body remained in the machine till four in the afternoon, exposed in the greatest thoroughfare of the town—a disgusting monument of this civilizing process of the nineteenth century."

From the Havanna, Mr. Coke proceeded, *vid* Charleston, to New York. The singularities of second-rate American society have been sufficiently described by other authors,—and good society being the same everywhere needs no description from the pen of a traveller. Passing over, therefore, this very tempting but hackneyed subject with a few observations on the superabundance of the genus "Snob" as found in America, Mr. Coke enters on the chief theme of his volume—the overland journey from St. Louis, on the Missouri, to the Dalles, in Oregon:—a distance of more than 2,200 miles. His companions were an old college friend and a British parson, who were animated by the same love of adventure as himself,—together with seven attendants. Nine mules, eight horses, and two waggons carried this party and 4,000 lb. of luggage besides. The first part of the journey appears to have passed off very agreeably. Barring the obstreperous obstinacy of the mules, who seem to have had a prophetic anticipation of their future sufferings,

and the breaking down of a waggon occasionally, things went on very smoothly. The party met with great numbers of Mormons on their way to the valley of the Salt Lake. One of these, an old Yorkshireman, got into a religious argument with the parson.—

"He entered into an extraordinary dissertation on the origin and meaning of the word Bible. He assured us the name was given to the holy book from the circumstance of its contents having passed some synod of prophets, as an Act of Parliament passes the House of Commons, *by bill*. In vain we explained its derivation from *βιβλίον*; *βιβλίον* was as clearly derived from *by bill* as our version of the word Bible. His bald and sunburnt head, whereon he never wore hat or cap,—his tawny chest and stalwart arms,—were by no means so ridiculous as his dogmatical assertions; and we forbore to laugh. He was pleased with our respectful demeanour, and by the time he had discovered some freemasons amongst us, he was in a humour to stuff us with any quantity of bacon, or do any other kind act that lay in his power."

The difficulties of the journey increased with the distance; the misbehaviour of the mules, the grumbling of the men, the mosquitoes, the labour of transporting so much baggage rendered the trip anything but pleasant. The party found it necessary to separate:—and then followed a series of perils of which an extract will afford a specimen. A river with a strong and rapid current was to be crossed,—and the author's attendant, William, could not swim.—

"In a few steps down went my little mare completely under water. Prepared for this, I slipped from the saddle, and began to make for the shore; when, remembering William, I looked back and saw him clinging fast to the mule, which was plunging vigorously to relieve itself of the load. Seeing me turn, he called for assistance; I knew the parson could do nothing for us, so hastened at once towards the drowning man. By this time, he was forty or fifty yards below me, and before I could reach him he separated from the mule, and was vainly endeavouring to keep above water. I do not think he heard me tell him to put his hands on my shoulders. He seemed hardly conscious of anything. His long hair concealed his features, and his arms and hands were stretched out as if imploring help. I seized him by the collar,—unfortunately it was with my right hand,—leaving only my left to stem the torrent. At length I touched bottom in a shallow spot. The water was not more than three or four feet deep, but I could not stand against the stream. It was rapidly carrying me back into the channel. I tried to hold him up,—to keep his head above water—but he was a dead weight without consciousness. His feet touched the ground, but his legs bent beneath him. For the first time, it struck me that I could not save him. He was either dead or dying. If not dead, how could I leave him? He was still in my hands. His fate seemed to hang on my will. Once gone from me, he was gone from this world for ever! Oh, how insignificant I felt!—how unable to avert the decrees of Providence even for a moment. My strength was failing me. The water was nearly up to my shoulders. I was aware of the effort I should be obliged to make to save myself. William was drowned, and I relaxed my hold. He fell like lead till his back lay on the bottom. I looked through the clear water and saw the fixed expression of his familiar face. A few bubbles broke on the smooth surface, and I floated noiselessly from the hunter's grave. My first attempts were to gain the right bank, where my remaining companion now stood. Finding this impossible, I struck out for the left. It seemed, however, that I made no progress; and again I altered my mind. Whichever way I turned, the current brought me back to the middle of the stream. Sickened with the remembrance of poor William's fate,—exhausted with my repeated struggles,—the drowning mule sinking and rising a few yards below me,—darkness rapidly increasing,—I began to despair. Suffering myself to be carried with the stream, I tried to release myself from the encumbrance of my flannel shirt. The endeavour was useless, and the quantity of water I swallowed made my condition worse than ever. I now thought to rest myself by

floating on my back. Again I failed, and again I swallowed water till I was nearly choked. I lost my presence of mind. I felt that I must sink;—I felt that my hour was come;—I said to myself, 'Is not this struggle more painful than death? Is life worth it? Shall I die?'—It was but the doubt of an instant. I called on God to save me, and at that moment I trusted fully in his mercy. I felt, at least, my confidence restored, and believed my energies were so. I turned my head from the bank that I might not see how slowly I approached it; and, praying that my life might be spared, resolved to swim as long and as quietly as I was able. Never shall I forget my feelings as I touched the ground. At that moment I was filled with new life. The shoal on which I rested was still some distance from the shore: I paused but for an instant, and plunging in, with a few strokes was landed on the bank. I staggered, and fell almost senseless; but raised myself on my knees, and, with tears in my eyes, thanked the Almighty for the mercy he had shown me."

From Oregon to the Sandwich Isles, and thence to California, was an easy journey for a voluntary martyr. At the former of these places, Mr. Coke was presented at the court of his majesty Tamehameha the Third;—and, what he seems to have relished far better, found time for a little flirtation with one of the beauties of the country. But for a further account of Mr. Coke's adventures we must refer our readers to the volume itself:—in which they will also find many sensible remarks on men and things in California.

King Alfred, and his Place in the History of England.—[*König Aelfred, &c.*]. By Dr. Reinhold Pauli. Berlin, Herz; London, Williams & Norgate.

OF Alfred, the first in every sense of England's royal worthies, we have no English biography that reaches the modern standard, whether of philosophic judgment or of historical precision. The labours of Anglo-Saxon scholars, such as Turner, Thorpe, and Kemble, have done much of late years to verify and complete the materials for such a work; while to the first-named author, in his 'History of the Anglo-Saxons,' we owe a sketch of the great king in which the main lines of a just picture were for the first time drawn on a broad and authentic scale. But of the books particularly devoted to a life deserving a record of its own, Spelman's—as enlarged by Hearne—is to this day the most substantial: it has indeed been the main authority for subsequent writers until the close of last century. It is needless to say, that his work, however creditable to the age in which it was written, must now be regarded as obsolete in many respects; neither the documentary basis nor the biographic texture being on a level with the advanced requirements of science. The latest life, by Giles, although composed in the presence of recent Anglo-Saxon inquiries, cannot be said to have supplied the want of an accurate and masterly delineation of Alfred the Great.

It may perhaps be true that no research however minute, no painting however genial, can add any essential feature to the popular image of this illustrious king; whose principal merits and right "place in the history of England" have been fixed by tradition in the national regard, with a truth which critical learning only serves to attest. Its office has been to bring forward with more exact determination of time, place, and circumstance a figure the same in all important respects as that which the ruder knowledge of past times had already taught the English to venerate. Alfred still appears as the champion of his country's freedom and religion, the guardian of its laws, and the promoter of civilization, arts, and learning;—a brave, just, and pious king, steadfast in adversity, benignant and temperate in success, high in his aims and

wise in his judgments,—a man, in short, tried in every vicissitude of human life and found worthy and noble in all. Such was our vulgar notion of Alfred,—and historic science has done no more than demonstrate its truth. This, however, may rather encourage than slacken its labours. They have too often the ungracious task of showing how ill the true characters of a great name agree with the popular impression, to be neglected in the rare case where agreement is found between fact and tradition. To display this in a worthy subject is among the best offices of learning; second only to one, the most dignified of all—where it fulfils the sacred duty of clearing a good man's fame from the aspersions of ignorance, prejudice, or calumny.

As our German neighbours have a kindred interest in the Anglo-Saxon period of our annals, it was natural that these should have been an object of the historic research for which they have long been honourably distinguished. To Lappenberg we owe the best general history of England hitherto written down to the Norman Conquest: and now Dr. Pauli, treading in his footsteps—and designed by him, we are told, as continuer of that work—presents us with the first special biography of Alfred that does justice to the actual state of Anglo-Saxon learning.

We have called our author a follower of Lappenberg; not merely because he expressly acknowledges what he owes to that author, but also because in all that regards a critical settlement of the authorities for this life, as well as in its delineation, so far as the scope of general history allows, the latter has paved the way for the succeeding biographer in every point of importance,—and has, indeed, left him little to do but to collate MSS., verify particular details, and, expanding the description to the fullness required by the nature of his task, so to arrange its several materials as to give due relief and completeness to its chief subject. In this process Dr. Pauli, long a resident in England, has assiduously consulted and compared the MSS. preserved in our various public libraries; the documentary evidence of which he confronts and weighs with critical acuteness. By independent researches of his own, and a free use of the labours of our Anglo-Saxon scholars, Thorpe and Kemble especially, he has fixed the data for Alfred's biography as thoroughly, perhaps, as the extant materials admit of. The most difficult part of this task regards the main contemporary sources—Asser's 'Gesta,' and the Anglo-Saxon Chronicle; the authority of which, in their present form, involves many nice investigations. The result of these, in transposing certain parts of the text, rejecting some as doubtful interpolations, and establishing others, by the aid of other chroniclers and compilers, who seem to have preserved articles from a common original now lost,—is material to the character of many incidents, or, at least, to the determination of their place in Alfred's history.

The entrance of the hero is prefaced by a short sketch of the West Saxon line, from its first appearance in England. His story is then described in sections. The first, comprising his youth and education, ends with the death of his brother Aethelbert in 866. In the next, extending from the accession of Aethelred to his death in 871, the formation of Alfred's character in opening manhood, amid the pourings of the Danish tempest, prepares us to admire him in the "Time of Trial," or third period, from Alfred's ascent to the throne—at a moment ominous to the Christian faith and natural independence of England, down to its liberation from the heathen sea-kings. This ten years' interval, between 871 and 881, contains all the most touching and wonderful passages of

Alfred's history; and exhibits both the strong and gentle sides of his character in remarkable succession. We see his brilliant valour in the attack, his firmness when defeated and forsaken, his prudent foresight in devising means of recovery, the prompt courage that secured an unexpected victory, the wise clemency that spared and made a Christian ally of the Pagan enemy he had overthrown. These are the incidents that tradition has loved to enhance; while poetry in her own way has interwoven them with affecting episodes,—which the historian himself sees no ground to reject as absolute fables.

At this stage, after the baptism of Guthorm, the biographer pauses to consider Alfred, now that England was blessed with a long peace, in his character of ruler and lawgiver,—in his relations to the Church,—in his example as a patron and restorer of learning,—and in his influence as an author, the best of his time, and founder,—it may be said, in one sense—of the English language. In these sections all has been collected that still survives to illustrate the merits of the Anglo-Saxon monarch; and although much is wanting to complete and specify the details of his many labours and designs, enough remains to justify the declaration that, if what he did be weighed with his means of performance,—if the tendency of his endeavour be judged by his undoubted actions,—if the time and circumstance as well as the result of his measures be considered,—our Alfred will deserve to be called the most enlightened and excellent king of whom modern history has any knowledge. The charge of wishing to narrow the liberties of his people, which has lately been cast upon his memory, is examined by Dr. Pauli,—and, we think, satisfactorily disposed of. That, after a storm which had overthrown all order in the State, some power was required and gained by the sceptre beyond what it owned in the hands of earlier princes, whose rule was narrower and whose office was kingly in name only,—this may be allowed without discredit to Alfred. Nor could the safety of the realm from new piratical assaults be secured without a better consolidation of the central power than prevailed under the Heptarchy. But that any invasion of the essential grounds of popular freedom was either intended or committed—that more was done than the common weal required,—may be justly denied. It is further apparent that Alfred's endeavours in every practical direction were to elevate, while securing, the people under his sway;—and the joyful allegiance of England to his throne, and the love with which his memory was cherished in after-times, when foreign oppression had come upon the land, would alone suffice to attest the popularity of his rule. The charge, says Dr. Pauli, bespeaks the ingenuity of modern invention rather than a sound appreciation of the times and of the people of Alfred's kingdom. Our Anglo-Saxon forefathers knew little of nice theories of government, indeed; but they could quickly resent any real invasion of their privileges, and were apt to discern the just and liberal sovereign from the insidious despot.

The renewal of piratical invasion in 892,—Alfred's defence and ultimate success, which gave him once more a few years of peaceful activity before his death in 901,—form the concluding materials of the history; which unfortunately is nearly a total blank at the closing period, and has preserved no record of the circumstances of Alfred's death. This contest with the Danish forces, under Hasting, and his comrades, belongs to a smaller scale of warfare than obtained in the early struggle for the very existence of England;—but while it presents few points of vivid interest, it exhibits Alfred,

amidst its confused struggles, in a new or Fabian character, suited alike to his advanced years and to the strengthened constitution and wider range of his kingdom. It is also remarkable for a new instance of Alfred's creative genius, in a department peculiarly English. The "long ships," which he built to resist the Danish fleet on the western coast, seem to have been an entirely new invention of his plastic mind; in virtue of which he justly stands at the head of the Fasti of the British Navy. On this subject Dr. Pauli makes an important correction, founded on evidence of corruption or transposition of Asser's original text, which he sustains by plausible reasons. This is one of the few instances in which he has occasion to differ from Lappenberg:—another of less moment refers to Alfred's sister, Athelwith, whom Lappenberg supposes to have accompanied her husband Burhed, the discomfited king of Mercia, on his flight to Rome in 874, and describes as having "died soon after him." Dr. Pauli shows that she remained in England, probably under her brother's protection; and did not proceed to Italy until 888,—or fourteen years after Burhed's decease there; Lappenberg also speaks of the *Cadastre*, which has been ascribed to Alfred on the doubtful authority of Ingulphus, with a confidence in its reality which Dr. Pauli thinks there are not sufficient grounds for entertaining.

The literary composition of the work may on the whole be commended. It is unaffected in style; the materials are arranged with as much clearness, perhaps, as the perplexed nature of a great part of them allowed. In discussing these, although critically minute in their adjustment and verification, the author is rarely tedious. A sincere veneration for his hero, indeed, animates his driest researches; and in describing the important passages of Alfred's career, he is not wanting in warmth or emphasis, as the occasion may require. It may be the weakness of a young author to expatiate more than is necessary in his own person on the purport and difficulties of his task:—this, and a certain wordiness, are the chief, and not serious, defects that we have noticed. Perhaps some shades of modern political questions and persons may be seen flitting over his pages here and there; but these are not so distinct as to lower to any sensible degree the proper tone of history. The workmanship of Dr. Pauli's 'Alfred' may thus be termed sound and effective, rather than exquisite or highly genial. It might have been more brightly and more tersely written; but as it is, the book is well worth reading,—while it deserves a particular welcome in this country in virtue of its subject. It is certainly the most accurate and complete account hitherto presented of our great Anglo-Saxon worthy:—and while we must regret that the honour of composing such a memorial should not have been claimed by some English writer, we are the more bound on this account to do justice to a foreign scholar who comes forward to supply the deficiency.

Memoirs of Ebenezer Elliott, the Corn-Law Rhymer; with Criticisms upon his Writings. By January Searle. Whittaker & Co.

THERE are some of the Poets—among those, too, who offer the most characteristic traits and features to the biographer—of whom it seems as if the world was doomed to receive only sketches coarse or feeble in place of finished portraits. Such is, at present, the case of Coleridge,—such, as yet, is that of Shelley:—such, more emphatically still, seems to be the fate of the Corn-Law Rhymer. Up to this point those who have put forth memoirs or recollections of that rugged but real genius appear to have con-

sidered their own importance as equal to that of their subject:—to have chronicled principally his answers to their compliments, his reception of their visits, his high opinion of their literary promise,—his sympathy with, or antipathy to, their political doctrines;—and not to have comprehended that he belonged to a world higher than theirs, through which it behoved them to trace and to watch him, though they might not be of his company. This self-illustration, which is generically the besetting sin of a poet's friends, restricts itself within confines more or less narrow, in proportion as the idol and his worshippers have played a part in the great, in the less, or in the small outer world.—The accidents of Ebenezer Elliott's social position perpetually attracted around him a shoal of minnows smaller than those that can, for any dangerous period, collect around a Byron or a Scott.

Mr. Searle's 'Memoirs' are a second edition of a work which, we think, has not hitherto been laid before us. Though he has been helped in his task by his friends—Mr. Thomas Lister, of Barnsley, and by the late Mr. Paul Rodgers, of Sheffield,—his volume contains little that has not been already given either in our own columns, in *Tait's Magazine*, or in the inferior performance of the late Mr. Watkins. That little which is new will be found in Part the Third, which contains Mr. Searle's reminiscences. From this we shall extract a passage or two. The first shows us that the anti-monopolist was also a keen and sarcastic anti-Socialist.—

"It is well known that Elliott was a redoubted champion of competition, and that he looked upon communism as fatal to the best interests of man; as a system where *Do-nothing* was to have all, with George Sand for a king. It is related of him, that walking once in company with a leading Socialist of Sheffield, discussing this subject, they came to a sudden turn of the road, which revealed a number of willow trees in a meadow, all recently cut into one uniform shape. At this strange and unexpected sight Elliott extended his arms, and cried aloud, 'Behold a society of ready-made Socialists!' He was apt enough at this work, and never let slip a good opportunity of illustrating his arguments by such casual examples as fell in his way. His hatred of communism, however, blinded him, as usual, to the whole merits of the subject, which he had never studied, and which he said was not worth studying."

Mr. Searle owns to being something of a Socialist, and has therefore overlooked how his "as usual" deprives the Poet of cheap bread of any merit in his advocacy of that reform,—beyond that of prejudice and passion.—

"I need not say," continues our memorialist, in a subsequent page, "that he was a thorough democrat in principle, for all his poems bear witness to the fact; but he had no patience with Mobocracy, and despised the demagogues who made it their business to mislead the people, coolly pocketing the wages of their iniquity. At one period of his life, when William Lovett guided the popular movement for reform, Elliott did all in his power to promote the enfranchisement of the people, both by speaking and writing; but when O'Connor and the physical force Chartists appeared, he withdrew from the movement, and warned the working men of the inevitable issue of that business."

Our Poet, it seems, was hard of faith on other points than the lawfulness (as he himself put it) of "Louis Blanc" taking "Ashley's cow."

"I said that Elliott's prejudices were very strong, and will now relate an anecdote to illustrate this fact, although, indeed, such illustration is scarcely necessary. We had been speaking about mesmerism: and Mrs. Elliott, who had seen many experiments performed by Dr. Holland, of Sheffield, confessed her entire belief in this mysterious and occult science. The poet, however, was loud in his denunciations of it, and insisted that it was mere collusion and

quackery. As this was a charge brought against many men whom I knew to have practised mesmerism, and whose characters were unimpeachable, I ventured to remonstrate with him, intimating at the same time that I had proved the truth of mesmerism myself, in various cases, and at various times. 'If that be the case,' said Elliott, 'you can mesmerize me. Come, sir, try your power; and if you succeed I will believe in this infernal art.' I was unwilling, however, to make the attempt, because I did not like playing at such a serious game; but I told him I had no doubt I should succeed, in case I tried. He called this a subterfuge, and laughed at me with the merriest mockery; literally crowing with exultation, and repenting his challenge, as he paced up and down the room. At the request of his daughter and Mrs. Elliott, who were very anxious that he should be convinced, I at last accepted the challenge. Accordingly, the poet sat down in his chair, and the moment my hand came in contact with his head, he shrank as if struck by a voltaic pile, uttered a deep sigh, fell back upon his chair, and all consciousness fled from him. I shall never forget my sensations at that moment, as I contemplated the pale and lifeless form of the poet—thus suddenly silenced—all the fire of his spirit quenched, and put out as if by the hand of Death. His daughter, however, became alarmed, and to relieve her I began to demesmerize him. He gradually roused himself, and when consciousness returned, he rubbed his eyes, started from his chair, and exclaimed, 'What, have I been asleep?' 'Yes,' was the triumphant reply of his daughter; and Mrs. Elliott clapped her hands in chorus. The poet, however, was still dubious; and would have it that he had fallen asleep from exhaustion."

These are but small pickings:—and to make our article richer, we must add some fragments of a letter taken from the Correspondence published in the Appendix, and a Song, which may not have been in print before.—

"I said in my heart, 'Where is he? Surely the city of counties, the swallower of giants, hath gobbled him up, and evermore to be forgotten by him is the lone hill and its grasshopper.' * * * Of an epic in three parts, each complete in itself, to be called respectively 'Etheline,' 'Konig,' and 'Telmerine,' I have finished the first part in four books. I mean it to form portion of a volume of prose and verse which I am preparing for the press; but, alas! in such discredit is political honesty, that I doubt whether I shall be able to find a publisher, even on the principle of sharing profits. One of my daughters-in-law, going to the West Indies, said to me, 'Write me a song!' So I said I would, and I did so. You live in the land of 'Great Sings.' If it will sing, tell me. You say nothing of your lecture on the Greatest Goose.—I am, dear sir, yours very truly,

EBENEZER ELLIOTT.

Mary.

TUXE—Long ago.

Sing her a song of the white-headed one,
Gone, gone before! Gone, gone before!
Sing to her tears of the Sire who is gone!
When to come more? Never more!
Heart-breaking sea, when she weepeth alone,
Tell his sad child that the white-headed one
Went to the grave blessing her who was gone,
Wide, wide waves o'er! wide waves o'er!

Now sighs the widow unto the lone sea,
'Bring her again! Bring her again!
See, let the sad find a true friend in thee!
Bring her again! Soon again!
Wild was the parting, but may there not be
Tears which are blissful? when sings the old sea,
'Mother and child, thank the good God for me:
Meet, meet again! Meet again.'

In the above, as in most other of Ebenezer Elliott's lyrics for music, while the ideas and the cadences are tuneful, the stanzas are cumbersome for lack of that neat finish and clearness which come of patience and practice in versification.—But Elliott was an earnest lover of music, and an honest believer in its efficacy,—wishing that every labourer's cottage might one day possess its pianoforte, as well as its clock and its great press, though the case of the said piano should be merely of deal wood.

Memoirs and Correspondence of Mallet du Pan
—[*Mémoires et Correspondance de Mallet du Pan*]. Collected and Arranged by A. Sayous.
2 vols. Paris, Amyot.

It is not easy to fix the time when *Mémoires pour servir* should be published. The "too soon" is as bad in such cases as the "too late." In the present instance the error is on the latter side. A few years since these Memoirs would have been read with far more interest than now,—especially what would then have been "revelations" of Mirabeau. But the interest of the publication has been forestalled; and though a most useful work to the historian, and suggesting many profound views, it is not very agreeable matter for general readers. In a historical point of view only we notice it.

For many years before the first French Revolution Mallet du Pan was one of the chief writers in the *Mercur*, in Paris. After the revolution he was the chief publicist for the *émigrés* and for the party of re-action. He lived in London—died at Richmond—and was assisted by the English Ministry of Pitt,—besides being countenanced and aided by most influential persons. He was one of the ablest journalists that the French press has produced,—and if leisure had been given him, might have been famous as a philosophical historian. A native of the republic of Geneva and a Protestant in religion, with a talent for literature early shown, he brought into political writing much of that elevated spirit which has distinguished many of the citizens of Geneva. Whether it was from any peculiar mental or physical combination or from his education, he displayed a measured sobriety of thinking not often to be found amongst those who wrote and spoke in Paris. His main talent consisted in his exact and accurate diagnosis of the political symptoms and tendencies of society. It really seems quite a phenomenon to us that any one living in the age of the French Revolution could have been so calmly just and so thoroughly impartial in his views. Both events and men he estimated with singular accuracy. On the subject of the French Revolution, its causes and its consequences, most persons are pretty nearly agreed now-a-days, and it is very easy to be sensible and philosophical half a century after the time. "Retrospective wisdom and historical sagacity," says Burke, "are things of excellent convenience, and serve admirably to reconcile the old quarrel between speculation and practice." But the marvel to us is, that Mallet du Pan, living in an age of emotion and exposed to a social whirlwind, could have been so scientifically exact in his views of the changes going on around him. From the first he noticed and recorded the corruption of manners—the degeneracy of society. The levity and vanity of Paris in 1770 struck him with dismay. In the popularity of Rousseau, a writer of extraordinary eloquence with paradoxical sophistry and impracticable aims, Mallet du Pan saw fatal symptoms of the superficiality of the public opinion of France. Thoroughly appreciating the genius and erudition of Montesquieu, he noted with alarm the outpouring of contempt upon that great thinker because he held up to admiration the mixed and balanced constitution of England. In the violence, hypocrisy, and popularity of Mirabeau he read the handwriting on the wall. Obligated to quit France, he became the ablest French writer in the cause of the party of order, but did not share the passions of the *émigrés*. He saw and has recorded their utter incapacity for dealing with the crisis into which they were cast. He has shown them at once furious and timid, raging with royalist fanaticism, and retiring from royalist perils

beyond the seas. Lastly, when Bonaparte came upon the scene, he took a view of him almost prophetic in its character.

With talents like these, it may still be said that Mallet du Pan was not a genius. His writings are not inspired with extraordinary eloquence; and as a man of action—of power over others—he fills a rank essentially subordinate. Obligated to labour for his bread, utterly incapable of doing so by base means, he preserved from first to last a rational and reflective tone in all his literary exertations. Observation and reflection were the tendencies of his mind. Watching carefully,—he decided cautiously, but not slowly. Judging him after the events, we have no hesitation in describing him as the most circumspect of all the various writers on what Hazlitt called the "apocalyptic chapter in the history of mankind—the French Revolution."

Besides the light which Mallet du Pan has thrown on the character of the *émigrés*, he has shown very strikingly the demoralized condition of the literary profession in Paris antecedently to the Revolution. According to him, the system of the French Government had been for a long time to bribe and stimulate the literary classes into a support of power and authority. The praises of pamphleteers were paid for like other commercial ware. A demand for political writers was created, and there was a prodigious over-supply. A base class of literary men were fostered under the corrupting patronage of power; and Mallet du Pan, more strongly than any other French writer known to us, demonstrates the connexion between the venality of the literary class at Paris and the violence of the Revolution. The literature of the ante-chamber rapidly passed into the literature of the kennel. The fawning flattery of one week was succeeded by the furious abuse of the next. In the meanwhile, censorship existed; so that the public were served in the worst way by the press,—for power contrived by its absolutism added to its corruption to develop the *maximum* of venality and *minimum* of independence amongst the literary world. Such is the view taken by Mallet du Pan,—and his position as a public writer gives value to his statement.

The following passage on the famous 18th Brumaire will sufficiently prove that Mallet du Pan possessed all the qualities of the philosophical historian. We may remark that, like other French writers, he was fond of introducing passages from the classics. The opening quotation in our accompanying extract applies to more than one episode in the long drama of the French Revolution,—to none more strikingly than to the last.—

Gladiatorum impunitate, jura vi obrutum, potentiorque habitus prior, discordiaque civium antea conditionibus sanari solita, ferro dijudicatur. These words of the Roman historian comprise the history of France since it has been advised to proclaim down the authority of intelligence and law. Whether it be that the impetuosity of the national character does not permit it to appreciate the too slow effect of moral and political resources, or that the spirit and violence of the factions allow them no other means of ascendancy except by attack, or lastly that the genius of the revolution and its actions bring back without ceasing intrigues and *coups de main* to solve all differences,—force has been the only constant ruler in this arena of republican gladiators. Whoever has wished to do evil, or tried to do well in this Revolution, has been obliged to reckon the number of muskets on which he could count; for the people, wearied alike of the combat and of the combatants, regards itself as the sport of party, and not interested for itself.

On the occurrence of the 18th Brumaire—while the *émigrés* were looking upon Bonaparte

as about to play the part of Monk and restore the Monarchy—Mallet du Pan also wrote:—

In such a situation one has rarely a definite and limited end. A man goes with events. Bonaparte has his head in the clouds; his career is a poem,—his imagination a store of heroic romances,—his theatre an arena open to all the delirium of apprehension or ambition. Who could fix the point at which he may arrive? Is he sufficiently master of his feelings, of things, of times, of fortune to fix it himself? —So rapidly just was the *coup d'œil* of Mallet du Pan.

The work is prefaced by a well-written dedication to M. Portalis, by M. Mallet, the author's son:—who, we see by a passage in the first volume, was an official in our Audit Office, and who apparently inherits much of his father's command of style. There is added to the work a large collection of anecdotes of the nature of the *Walpoliana*:—but most of them have been before published.

As amongst the democratic journalists of France the name of the late Armand Carrel is prominent for integrity and talent,—that of Mallet du Pan is entitled to eminence amongst the royalist writers. Carrel had more genius, and more qualities of personal ascendancy over others,—but Mallet du Pan was a deeper thinker and a more philosophic observer of society. Carrel has left no permanent writings behind him,—but Mallet du Pan's '*Considérations sur la Révolution Française*' will always give him an abiding name in the political literature of France.

OUR LIBRARY TABLE.

Notes on the Geology and Chemical Composition of the various Strata in the Isle of Wight. By Capt. L. L. Boscawen Ibbetson.—To all who are interested in the geology of the Isle of Wight this little book will be found invaluable. No one knows so much on the subject as Capt. Ibbetson. He has not only measured every cliff and ravine of the coast, but chemically analyzed all its rocks and soils,—and he can afford the minutest information with regard to its physical and agricultural characters. One of the most important facts for the farmer at the present day is, the existence of phosphate of lime in very many of the strata of the earth. This substance, the most important element of all manures, can now be dug from the earth beneath the soil,—and is of more value than even coal, iron or gold. Such deposits exist in the Isle of Wight; and Capt. Ibbetson has shown in this work where they exist so as to be employed for agricultural purposes. We have seldom seen so much useful information in so small a space. The work is accompanied by a map, in which the author has made use of the well-known properties of gutta percha to produce a raised surface,—so that the elevation and extent of the strata of the island are given, on a scale of three miles to one inch.

An Introduction to Algebra and to the Solution of Numerical Equations. By J. R. Young.—We are glad to find Mr. Young expressing, both by word and deed, his aversion to the practice of making elementary books on such a subject as algebra mere repositories of mechanical rules with examples to be worked, unaccompanied by anything in the shape of a demonstration of the principles upon which the rules are based. He says truly enough—what we have had occasion to observe before now—that young persons who are not sufficiently advanced in years or in mental capacity to be able to comprehend a short train of abstract reasoning ought to be excused from mathematical studies altogether. Whatever propriety there may be in teaching the rudiments of arithmetic as an art—on which point authorities differ,—algebra ought to be treated both by pupil and by teacher as a science in the strictest sense. This is the light in which it is regarded throughout Mr. Young's present work. In a former well-known treatise on the same subject he touched on some of the higher departments of algebraical analysis. Here he has

confined himself mainly to fundamental principles, which he has demonstrated and illustrated at greater length. In order to make Horner's method of solving numerical equations more extensively known, he has explained and exemplified it as far as the limits of the work would permit. He has also inserted a few propositions on the theory of logarithms. His chapter on the solution of equations of the third and fourth degree which are capable of reduction to the second, is interesting and useful. To those who are anxious thoroughly to comprehend the rationale of algebraical processes we can safely recommend this recent publication of Mr. Young's.

Ideas seldom thought of for extending Knowledge. By Henry Bliss. — In this day of intellectual activity, we did not expect to find in this book what its title promises. That any one might have ideas seldom thought of was quite possible,—but that these should really be a means of extending our knowledge we doubted. Our anticipations have been realized. The author is one of many who imagine that they possess powers for metaphysical research, and that the force of their genius lies in unravelling those difficult problems which have always puzzled the rest of mankind. The nature and source of ideas is a subject which lies at the foundation of the systems of philosophy which Plato and Aristotle advocated in ancient times, and which have been discussed in modern days by Locke and Berkeley, Kant and Fichte:—Mr. Bliss will, therefore, not be astonished if we tell him that he has failed to carry conviction to our minds of the truth of his own views, or of the utility of his work. That he has talents which might be usefully employed, we gather from his volume;—but we would strongly recommend him in any future effort to eschew metaphysics and follow some more beaten track wherein his ambition is more likely to meet with reward.

A Few Remarks on a Pamphlet, by Mr. Shilleto, entitled "Thucydides or Grote?"—In noticing the pamphlet by Mr. Shilleto of which mention is made in the above title, we took occasion to observe, that the narrow-minded, ill-natured spirit which it breathed did not say much for the intellectual or moral influence of that university education the want of which in Mr. Grote was an offence that this pedant could not forgive. We were pleased to find on opening the present publication that one Cantab at least shares our sentiments, and is anxious to vindicate his *Alma Mater* from the reproach of so illiberal an attack on a name that will long be cherished as an honour to our literature and country. Naturally enough, we presumed that the writer—if he did not exhibit a faultless model of literary controversy as conducted by Cambridge men—would, at any rate, scrupulously shun the slightest approach to that paltry petulance and prejudice of which he so justly complained in Mr. Shilleto. But—alas! for the honour of that venerable university—he has even out-Heroded Herod in all his worst faults, especially his bad spirit. The close relationship between him and Mr. Grote may be thought an excuse by some of his readers:—we should rather say that it ought to have deterred him from touching the subject at all. Certain it is, he could not have chosen a more effectual means of increasing the discredit already brought on the university by Mr. Shilleto's pamphlet, than the publication of such an answer. He does not scruple to speak of Mr. Shilleto—his former classical tutor, for whom he still professes to entertain feelings of respect and friendship—as a mere intellectual repeating machine, "guiltless of any tincture of geography" or history, incapable of reasoning and destitute of taste, in whose worthless pamphlet not a trace of good sense and clear judgment is to be found, and who "uses words not only without a meaning, but without apparently any idea of intending a meaning in them, concludes not only something different from, but the reverse of what he pompously announced, and stumbles hopelessly among his remembrances without being able to put two of them together with any sense or to any purpose." Mr. Shilleto's pamphlet was needless, rambling and tiresome, though it only extended to thirty pages;—this is more than three times as long, quite as useless, and

ten times as spiteful.—The composition is in both cases miserable.

An Atlas of Physical and Historical Geography. Engraved by J. W. Lowry, under the direction of D. T. Ansted, M.A., F.R.S., and the Rev. C. G. Nicolay, F.R.G.S.—This atlas is intended to serve as a companion to the Manual of Geographical Science, the first part of which, containing papers by the Rev. Prof. O'Brien, Prof. Ansted, Col. Jackson, late Secretary of the Royal Geographical Society, and Mr. Nicolay, the editor, has already appeared. Of the present publication it will be sufficient to say, that it comprises six large and beautifully executed maps, exhibiting the meteorological features of different regions, the elevations of the earth's surface, the distribution of plants, animals, and races of men over it, and the progressive advance of geographical knowledge from ancient to modern times.

The Fate of the Crystal Palace: a Letter to His Royal Highness Prince Albert. By Leslie Sutton. —A spirited letter from a working man against the removal of the Crystal Palace from its present site, well written and reasoned. It is reprinted from the *Morning Advertiser*.

The Church of England in the Reigns of the Tudors.—This volume forms the new issue of "The Library for the Times." It is written with some degree of vigour; and is, perhaps, on the whole, as free from sectarian faults—suppression, mis-statement, and false colouring—as a book coming from a professedly sectarian committee could well have been. It is in no sense, however, history.

A Key to the German Language. By Baron von Andlau.—Vocabularies, reading lessons, and a brief grammar constitute rather more than half this small volume,—the remainder being devoted to a catechism, in which what has been before communicated is repeated in the form of question and answer. From the preface we learn, it is intended that the master should dictate to the pupil the German of the questions, in order to make the grammar itself supply materials for instruction in the art of conversation. We have no objection to the plan of accustoming the pupil to converse as soon as possible; but we doubt the wisdom of giving him idiomatic phrases and sentences to learn before he has any idea of the inflections or the rules of construction. In the hands of a competent teacher this key may be of great service.

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EARLY MANUSCRIPT EMENDATIONS OF SHAKESPEARE'S TEXT.

Mailheaden, Jan. 17.

A short time before the death of the late Mr. Rodd, of Newport Street, I happened to be in his shop when a considerable parcel of books arrived from the country. He told me that they had been bought for him at an auction,—I think, in Bedfordshire; but I did not look on it as a matter of any importance to observe from whence they came. He unpacked them in my presence; and I cast my eyes on several that did not appear to me very inviting,—as they were entirely out of my line of reading. There were two, however, that attracted my attention:—one being a fine copy of Florio's Italian Dictionary, of the edition of 1611,—and the other a much-thumbed, abused, and imperfect copy of the second folio of Shakespeare in 1632. The first I did not possess,—and the last I was willing to buy, inasmuch as I apprehended it would add some missing leaves to a copy of the same impression which I had had for some time on my shelves. As was his usual course, Mr. Rodd required a very reasonable price for both:—for the first, I remember, I gave 12s.,—and for the last, only 15s.

Your readers are no doubt aware that the second folio of Shakespeare, in 1632, is never, even when in good condition, a very dear book; but this copy was without the title-page (consequently without the portrait),—wanted several sheets at the end,—and was imperfect in the middle of the volume. With this last circumstance I was not acquainted at the time,—for I saw only the commencement and the conclusion; but I observed that some of the leaves were blotted and dirty,—and that although the rough calf binding was evidently the original, it was gray and shabby. On the outside of one of the covers was inscribed,—"Tho. Perkins, his books."

When the volume reached my house, I employed a person to ascertain whether any of the leaves in it would supply the deficiency in my other copy. Finding that I was disappointed in this respect (excepting as far as regarded two torn and stained pages), I put the book away in a closet,—some-what vexed that I had mis-spent my money. I did not look at it again until shortly before I removed to this place; when I selected such books as I chose to take with me from those which I meant to leave behind in the Pantechnicon. Then it was that I for the first time remarked that the folio of 1632 which I had bought from Mr. Rodd contained manuscript alterations of the text as it stood printed in that early edition. These alterations were in an old hand-writing—probably not of a later date than the Protectorate,—and applied (as I afterwards found, on going through the volume here) to every play. There was hardly a page without emendations of more or less importance and interest,—and some of them appeared to me highly valuable. The punctuation, on which of course so much of the author's meaning depends, was corrected in, I may say, thousands of places.

I did not come into possession of this volume—much less examine it minutely—until some years after I had completed the Shakespeare which I superintended through the press,—otherwise I should unquestionably have made great use of it in the notes;—and in particular instances the changes appear to me not merely so plausible, but so self-evident, that, in spite of the principle I adopted or a close adherence to the old printed copies, I cannot help thinking that I should have availed myself of a few of these manuscript alterations in the text. Some of them may have been purely arbitrary or conjectural; but others seem to have been justified either by occasional resort to better manuscripts than those employed by the old

player-editors, or, as is not improbable, by the recital of the text at one of our old theatres when the corrector of my folio of 1632 was present, and of which recital he afterwards availed himself.

Having said thus much—which, in fact, is all I can say—of the history of the volume, I shall now proceed to select a few specimens of the improvements which it contains of the old and ordinary readings of Shakespeare.

I begin with the play that stands first in the volume, 'The Tempest.'—In act i. sc. 2, the following passage occurs in a speech by Prospero:—

He being thus lorded,
Not only with what my revenue yielded,
But what my power might else exact,—like one,
Who having, unto truth, by telling of it,
Made such a sinner of his memory
To credit his own lie,—he did believe
He was indeed the duke.

Now, the commentators agree that this passage must be corrupt; and they would amend it in various ways, which it is not necessary here to specify. It is very clear that Antonio could not make "a sinner of his memory" by telling "truth,"—but by telling *untruth*; and the fact is, that the old compositor placed the preposition *on* (or *in*, as it stands in the folios) before the wrong word, as will be evident the moment the corrected text of my folio of 1632 is quoted,—where also *lorded* is substituted for "lorded."—

He being thus *lorded*,
Not only with what my revenue yielded,
But what my power might else exact,—like one,
Who having, *unto untruth*, by telling of it,
Made such a sinner of his memory,
To credit his own lie,—he did believe
He was indeed the duke.

Whether we do or do not consent to adopt *lorded* for "lorded," in the first line,—there can surely be no hesitation in substituting *unto untruth* for "unto truth," because the substitution at once removes all difficulty, and, while it clears the poet's grammar, makes his meaning indisputable.

I will now proceed to an emendation of a different kind, in the next play, 'The Two Gentlemen of Verona.'—In act iv. sc. 3, we read as follows, in one of the speeches of Sir Eglamour:—

Madam, I pity much your grievances,
Which since I know they virtuously are plac'd,
I give consent to go along with you.

Nobody, that I am aware of, has remarked on the defectiveness of this passage. That it is defective, is clear; because it is not Silvia's "grievances" that are "virtuously plac'd," but her love for Valentine. The fact is, that a line must have been omitted; and in my corrected folio of 1632 this line is supplied in the margin,—and the whole is made to run thus:—

Madam, I pity much your grievances,
And the most true affections that you bear,
Which since I know they virtuously are plac'd,
I give consent to go along with you.

—Here we see the sense completed by the supply of an apparent omission; and we need feel little doubt that it was obtained from some more accurate manuscript than that used for the folio of 1632,—from which, as is well known, the folio of 1632 was reprinted.

My next instance is from the next play—'The Merry Wives of Windsor,' act i. sc. 3; where Falstaff is congratulating himself on the favourable impression he flatters himself he has made on Mrs. Ford. He says:—

Briefly, I do mean to make love to Ford's wife: I spy entertainment in her; she discourses, she carves, she gives the leer of invitation.

—Here the difficulty arises out of the word "carves"; and the commentators, to justify the use of it, dwell on the formerly important accomplishment of carving,—forgetting that it was not then an important accomplishment for women, and not observing the utter want of connexion between the words "she discourses, she carves, she gives the leer of invitation." My corrected folio of 1632 shows how the accidental transposition of a single letter has obscured the poet's sense: the passage there stands as follows:—

Briefly, I do mean to make love to Ford's wife: I spy entertainment in her; she discourses, she *carves*, she gives the leer of invitation.

—According to Falstaff's own account, Mrs. Ford had a *craving* appetite for him. She discoursed

with her eyes, and therefore gave "the leer of invitation,"—and hence the "judicious ceilings" with which she had "examined his parts."

An embarrassment of a more important kind meets us in the very outset of 'Measure for Measure,'—where the Duke, addressing Escalus, observes, in the ordinary reading:—

Of government the properties to unfold
Would seem in me t' affect speech and discourse;
Since I am put to know, that your own science
Exceeds, in that, the lists of all advice
My strength can give you: then, no more remains,
But that to your sufficiency as your worth is able,
And let them work.

—The meaning is pretty evident; but the expression of that meaning is obscure and corrupt,—as indeed the measure alone would establish. Various conjectural modes of setting the passage right have been proposed; and perhaps what follows from my corrected folio of 1632 has no better foundation,—but, at all events, it restores both the sense and the metre, and may, for aught we know, give the very words of Shakespeare:—

Of government the properties to unfold
Would seem in me t' affect speech and discourse;
Since I am *apt* to know, that your own science
Exceeds (in that) the lists of all advice
My strength can give you; Then, no more remains
But *add* to your sufficiency your worth,
And let them work.

—How "that" in the old editions came to be printed for *add*, and how "is able" came to be foisted in, most unnecessarily and awkwardly, at the end of the same line, it is not easy to explain. The third line is also much cleared by the substitution of *apt* for "put,"—which was an easy misprint: "Apt to know" is an expression of everyday occurrence.

This drama, as it has come down to us, is perhaps the most corrupt of any in the whole volume;—and the manuscript amendments introduced in my copy of 1632 are numerous. I may here give another instance from the same play of how much trouble has been caused by the misprint of a single letter. It occurs in act ii. sc. 2, where Isabella tells Angelo how she will bribe him:—

Not with fond shekels of the tested gold,
Or stones, whose rates are either rich or poor
As fancy values them, but with true prayers, &c.

—In the two earliest folios the word in the first line is printed *sickles*; and "shekels" has been of late years universally substituted as a conjectural emendation. The word of the poet was, however, I have no doubt *circles*,—in reference to the shape which "tested gold" bore as money,—and my folio of 1632 reads,—

Not with fond *circles* of the tested gold:—
but as the manuscript corrector in this place—and in most others—made only just as much alteration as was absolutely necessary, he inserted the letter *r* for the letter *c*, *sickles*; thus putting an end to all difficulty arising out of the question whether Isabella intended to allude to the Hebrew coin,—which being only of the value of 2s. 6d. could hardly have been of "tested gold." All she meant, was to speak contemptuously of money as "fond" (i. e. foolish or worthless) "circles of the tested gold."

Without further pursuing the order of the plays as they stand printed in the folio editions, I will take two or three more illustrations of the value of the manuscript amendments in my copy of 1632. I will select them from dramas which from the time when they were written to the present day appear to have been most frequently acted.

In 'Macbeth,' act iv. sc. 1, Lennox informs the hero that "Macduff is fled to England."—"Fled to England!" exclaims Macbeth in astonishment; and then follows the speech in which he declares his resolution never to give others such a chance of escape, and adds, according to all modern and ancient editions,—

No boasting like a fool;
This deed I'll do before this purpose cool:
But no more sights!

—Stevens tells us that the words "But no more sights" are to be considered as a moral to the foregoing scene, in which the witches have exhibited certain visions to Macbeth. But Macbeth was, in truth, in no condition of mind to moralize. He was bent only on surprising Macduff's castle, and on not giving his wife, babes, &c., an opportunity

of flying from his vengeance. Instead of "But no more sights," my corrected folio of 1632 therefore reads "But no more *flights*!"—

This deed I'll do before this purpose cool:
But no more *flights*!

—That is, I will take care that no soul shall escape like Macduff. The old compositor (or the copyist of the MS. used by him) mistook the letter *f* for the long *s*,—and, disregarding the next letter, printed "sights" for *flights*.

The next scene but one (act iv. sc. 3) has a change which seems to me equally happy. It is where Macduff is sounding Malcolm, who has declared himself unfit to govern on account of the many and deep-rooted vices in his nature, especially his "boundless intemperance." From 1632 till 1852 Macduff has said to Malcolm—

But fear not yet
To take upon you what is yours: you may
Convey your pleasures in a spacious plenty,
And yet seem cold.

—Now, I think, it must strike every ear that "convey" is at least an awkward word in such a place. But what is the MS. reading of the line in my folio of 1632?—

Enjoy your pleasures with a spacious plenty.

—The reader must at once admit the improvement, whether it were made speculatively, or on the authority of some better manuscript, or on the recital of an actor, who knew the words of the poet. The old printer read "convey" for *enjoy*.

In 'Hamlet,' act i. sc. 5, occurs another easy misprint, the correction of which might have saved a great deal of useless discussion among the commentators. The Ghost, as the lines have always been printed, says to Hamlet,—

I am thy father's spirit
Doom'd for a certain term to walk the night,
And for the day, confin'd to fast in fires,
Till the foul crimes, done in my days of nature,
Are burnt and purg'd away.

—Dispute has arisen out of the words "confin'd to fast in fires;" and various passages from Chaucer, Nash, &c. have been quoted to show—what there could be no doubt about—that one of the punishments in hell was "to see meat, but get none." But let us look at what seems to be the fact, as gathered from my corrected folio of 1632—that the copyist of the manuscript used by the printer, writing by his ear (as Malone over and over again admits he did) inserted "fast in" for *lasting*;—the true and natural reading being—

And, for the day, confin'd to *lasting* fires.

—It seems to me that we ought to feel little hesitation in future in substituting *lasting* for "fast in."

In the scene between Hamlet and his mother, too, as I think, obvious errors of the press are pointed out in manuscript in my folio of 1632. One of these occurs in the speech in which Hamlet is contrasting the "pictures" of his father and of his uncle:—

For, at your age,
The hey-day in the blood is tame, it's humble,
And waits upon the judgment; and what judgment
Would stoop from this to this?

—Read *stoop* for "step," and how much additional force, as supporting the contrast, is given to the lines!—

and what judgment
Would *stoop* from this to this?

Just afterwards, the Ghost (*unarmed*, as the manuscript stage-direction in my folio states) enters, and Hamlet thus addresses it:—

Do you not come your tardy son to chide,
That, laps'd in time and passion, lets go by
The important acting of your dread command?

—For "time" of the folio of 1632 (and of the other folios) the manuscript corrector of my copy has, more than plausibly, written *fume* in the margin,—a word much more likely to have been used by Shakespeare, and not difficult to have been mistaken by the old printer.—

That, laps'd in *fume* and passion, lets go by
The important acting of your dread command.

I come now to the last quotation I intend to offer at present to show the value, as it strikes me, of the changes recommended in manuscript in my folio of 1632. It is a passage on which no remark that I recollect has been made by any of the editors, from the time of Rowe downwards; but in my opinion it is certainly corrupt, and requires the correction proposed. It is in the

first scene of the first act of 'Othello,'—where Iago is telling Roderigo how Cassio had been preferred to him in the lieutenantancy, and is abusing the manner in which the claims of military service and knowledge were often at that time disregarded. The lines, as uniformly printed, are these:—

— Others there are,
Who, trimm'd in forms and visages of duty,
Keep yet their hearts attending on themselves.

—The expression "trimm'd in forms and visages of duty" is at least unusual, if not forced and unnatural;—for supposing that the persons spoken of might be "trimmed in the forms," it is not easy to understand how they could be trimmed in the visages of duty. The truth seems to be, that neither word came from Shakespeare's pen: in my corrected folio of 1632 the lines are altered as follows,—and it appears to me that the new reading at once recommends itself to adoption:—

— Others there are,
Who, learn'd in forms and usages of duty,
Keep yet their hearts attending on themselves.

—Here the printer misread the manuscript, and altered learn'd into "trimm'd," and usages into "visages." The last is an error accounted for in an instant, when we recollect that in 1623 it was the constant practice to write and print words beginning with the letter *u* as if they began with the letter *v*:—thus *usages* would be spelt *vages*, and easily mistaken by a mechanical compositor who did not attend to the sense of what he was composing. Even if we doubted about the fitness of substituting learn'd for "trimm'd," we could scarcely hesitate in placing in the text *usages* for "visages."

I imagine that I have said enough to establish the singularity, if not the value, of the copy of the folio of 1632 in my possession. The instances which I have selected are only a few out of hundreds,—and by no means the most striking.—Another curiosity about the volume is, that all the stage directions are minutely supplied, and the *asides* carefully noted, not unfrequently in places where neither the one nor the other is required, the matter speaking for itself. Sometimes these indications are curious; as in the instance of the *Ghost*, in 'Hamlet,' act iv, scene 3, where we are told that he comes in "unarmed,"—consistently with the 4to. of 1603, where the stage direction is given thus simply: "Enter the ghost in his night-gown;" showing that he was not attired in armour, as when, earlier in the drama, he appeared on the platform.

It is my intention to place this relic before, and at the disposal of, the Council of the Shakespeare Society at its next meeting. The members will then be better able to judge of the date and of the peculiarity and importance of the alterations suggested on nearly every page; and if they agree with me, they will, in due time and as their funds allow, print such a selection of the manuscript notes as may best serve to explain, illustrate, or amend the acknowledged defects of the text of the plays of our greatest dramatic Poet.

J. PAYNE COLLIER.

OUR WEEKLY GOSSIP.

THE unpublished correspondence of King Charles the First with Col. Titus, relative to his escape from Carisbrook Castle—sold at Sotheby & Wilkinson's some six weeks since—has just been bought by the Trustees of the British Museum. This is an acquisition of the right kind. The letters should be published.

The official journal of Copenhagen prints a letter, copied—it is said, for the first time—from the secret archives of the State, written by the unhappy Queen of Denmark, Caroline Matilda, sister to our George III. Few incidents in modern story are wrapt in greater mystery than the rise and course of the dark accusation made against the honour of that young queen and mother. The supposed accomplices in her shame suffered an ignominious death; she was driven from court and from her children, under the most terrible of stigmas; her royal relatives espoused her cause with doubt and hesitation; and she died probably of a broken heart before she was

twenty-four years old, in exile and disgrace. Yet her guilt was never proved to the satisfaction of the impartial,—and history begins to show many signs of a disposition to reverse in her case the verdict of the inferior courts. The letter, which we subjoin, is one of the pleas that the tribunal of history will not refuse to receive in evidence. Thus it runs:—

"Sire,—In the solemn hour of death I address myself to you, my Royal brother, in order to manifest to you my feelings of gratitude for the kindness you have shown me during my life, and particularly during my long misfortunes. I die willingly, for there is nothing to bind me to this world—neither my youth nor the enjoyments which might sooner or later be my portion. Besides, can life have any charms for a woman who is removed from all those whom she loves and cherishes—her husband, her children, her brothers and sisters? I, who am a Queen, and the issue of a Royal race, I have led the most wretched life, and I furnish to the world a fresh example that a crown and a sceptre cannot protect those who wear them from the greatest misfortunes. I declare that I am innocent, and this declaration I write with a trembling hand, bathed with the cold sweat of death. I am innocent. The God whom I invoke, who created me, and who will soon judge me, is a witness of my innocence. I humbly implore Him that He will, after my death, convince the world that I have never merited any of the terrible accusations by which my cowardly enemies have sought to blacken my character, tarnish my reputation, and trample under foot my Royal dignity. Sire, believe your dying sister, a queen, and, what is still more, a Christian, who with fear and horror would turn her eyes towards the next world if her last confession were a falsehood. I am assured I die with pleasure, for the wretched regard death as a blessing. But what is more painful to me even than the agonies of death, is that none of the persons whom I love is near my death-bed to give me a last adieu, to console me by a look of compassion, and to close my eyes. Nevertheless, I am not alone. God, the only witness of my innocence, sees me at this moment, when, lying on my solitary couch, I am a prey to the most excruciating agonies. My guardian angel watches over me; he will soon conduct me where I may in quiet pray for my well-beloved, and even for my executioner. Adieu, my Royal brother; may Heaven load you with its blessings, as well as my husband, my children, England, Denmark, and the whole world. I supplicate you to allow my body to be laid in the tomb of my ancestors, and now receive the last adieu of your unfortunate sister."

CAROLINE MATILDA.
"Celle (Hanover), May 10, 1775."

The successors of the Caliph Omar are forgetting that famous aphorism of their race which described all literature not found in the Koran as superfluous. Of late years, the Padishah of the Moslem world has founded schools—imported types and presses—and set up newspapers in the dominions over which his sway extends. What is still more marvellous is, the fact that he is now beginning to acknowledge himself in some sort amenable to the organs of public opinion in Europe. We have been both amused and interested by an official article in the *Journal de Constantinople* on the statements—said to be false—of certain German papers in reference to the dispute between the Turks and the Montenegrins, and the conduct of a new Omar Pasha who is now illustrating the military virtues of his people on the shores of the Adriatic. Not many years ago the Sultan would not recognize the Christian powers,—and now the Turks see the wisdom of correcting the mistakes of obscure German writers. How rapid the strides of civilization on the Bosphorus! Prince Schwarzenberg slights the ministers of Turkey and America—as, in Austrian opinion, the two liberal nations!—at his banquet on the downfall of Lord Palmerston. The populace of London, Birmingham and Manchester entwine the colours of Turkey with those of England and the United States. How strange a companionship, and how suggestive! Who will now be able to say that Constantinople is behind Paris or Vienna in real civilization? In the first, the ruling power admits the legitimate right of public opinion, while in France it is coerced and in Austria contemned.

The Birmingham papers announce that the Royal assent has been given to the supplemental charter to Queen's College in that town. The new provisions enable the College to grant diplomas and confer the rank of Civil Engineers; and they improve the composition of the Council by adding to it certain members from some of the organized local bodies, such as the Architectural Society and the Law Society. This new midland institution is taking many of the forms proper to the age in which it grows.

We understand that the plan proposed some time ago by the Society of Arts for the establishment of elementary drawing schools for artisans

meets with favourable acceptance in the great manufacturing towns of Lancashire and Yorkshire,—more particularly in the woollen districts of the West Riding. Several town councils in these important counties have formally approved of the scheme as laid down by the Society, and already explained in our columns.

An exquisite pencil drawing by Flaxman, of 'Christiana with her Boys and Mercy at the Slough of Despond,' were sold at Sotheby & Wilkinson's on Monday last for seven guineas. At the same sale, two pencil drawings, slightly washed, by the same master, and called 'Little Children, love one another,' brought severally 2*l.* 15*s.* and 5*l.* 17*s.* 6*d.* The drawings of Flaxman are of rare occurrence at a public sale, and these were favourable examples of the master.

Letters from Stockholm announce the death, at seventy-two years of age, of Baron d'Olinson, the learned Orientalist, an Honorary Member of the Royal Academy of Sciences and Honorary President of the Royal Society of Belles Lettres in that capital. The works by which M. d'Olinson was best known are, that 'On the Tribes of the Caucasus' which he published at Paris, and in the French tongue, in 1828, under the pseudonym of Abdul Cassim,—and his 'History of Mongolia from Jenghis Khan to Timour,' written also in French, and published at the Hague in 1835.

The daily papers have reported from New South Wales a painful tragedy which has befallen in the family of Sir Thomas Mitchell, Surveyor-General of that colony. The second son of Sir Thomas had been selected to command a party destined to pursue the track of Leichhardt, and, if possible, to ascertain his fate,—the Legislative Council having appropriated 2,000*l.* for that purpose. The unfortunate young man was on his way to Sydney to take leave of his family—including eight brothers and sisters—who had gathered together under the paternal roof to bid him farewell ere he entered on the perilous course that lay before him. But before that meeting and parting could take place he had perished by a peril on which neither he nor they had counted. A sudden lurch of the small vessel in which he was embarked threw him overboard into a tempestuous sea, all efforts to snatch him from which proved unavailing.

The very rare signature of William Harvey, the discoverer of the circulation of the blood, was sold last week at Puttick & Simpson's for 4*l.* The name was attached to a bill of medicines for the household of King Charles the First.

The munificent bequests of the late Mr. Thomas Dickinson of Whitechapel and Upper Holloway, an eminent merchant and a member of the Drapers' Company—claim a record in our columns for more than one reason,—though the liberal endowment of the Governesses' Benevolent Institution which he has made, would be of itself sufficient. By the will of the deceased, the contingent reversionary interest of 12,000*l.* (in addition to 1,000*l.* immediate) is bequeathed to the Governesses' Benevolent Institution on the death of his daughter Mrs. Henry F. Richardson. Mr. Dickinson has also bequeathed (all free of legacy duty) 4,500*l.* to the Animals' Friend Society; 1,000*l.* to the London Hospital; 1,000*l.* to the Indigent Blind School; 1,000*l.* to the London Orphan Asylum; 1,000*l.* to the Infant Orphan Asylum; 1,000*l.* to the Marine Society; 1,000*l.* to the National Benevolent Institution; 1,000*l.* to the Destitute Sailors' Home; 1,000*l.* to the Deaf and Dumb Asylum; 1,000*l.* to the Royal Free Hospital; 500*l.* to the Holloway Dispensary; 500*l.* to the Labourers' Friend Society; 4,000*l.* to the Whitechapel parish, the interest to find twenty poor people with bread, potatoes and coals who are constant attendants at divine service; 4,000*l.* on similar conditions to Holloway parish; 2,000*l.* to the Idiot Asylum; 1,000*l.* to the Fietula Society; and 1,000*l.* to the Charing-cross Hospital.—Our readers will also be gratified, as we were, on reading in this list of charitable donations that 2,000*l.* have been left by the departed merchant to the young institution whose claims on public sympathy have been often urged in these columns—the Idiot Asylum.

The scheme for an Ocean Penny Postage, chime-

rial as it may have looked to many on a first glance, continues to gain converts in quarters where to gain an interest is a necessary step to a fair trial of its merits. Within the last few days a meeting has been held in Manchester, at which the Mayor presided,—and many of the best-known men of the district were named a committee to carry out the views of its originators. In London, a deputation from the Society formed during the Great Exhibition for the same purpose has had an interview with Lord Granville at his official residence, in which they impressed on the mind of the new Foreign Secretary the importance of taking an early opportunity of inviting Continental and other nations to a friendly consideration of the point. Lord Granville said as much in reply as official reserve would allow. He observed that it was the true interest of this country to promote peace and interchange between nations, and that therefore in his opinion a system of cheap postage was desirable as a means of facilitating the easy and rapid interchange of knowledge and ideas. But the details, he said, must be considered by the Chancellor of the Exchequer. He pledged himself to give every support in the power of his office to the views of the deputation. The public will soon have an opportunity of learning the opinions of other ministers on this interesting topic, for we understand that Mr. Milner Gibson, one of the deputation, is prepared to bring a bill before Parliament in the coming session, when a fair appeal can be made to the country through its representatives.

Since we drew attention to the project for establishing in London a Ladies' Guild, the friends of that institution have taken some steps towards an enlarged and more permanent organization than was at first intended. A plan has been matured—a society has been formed, trustees and other officers having been appointed. Having made out their programme, the conductors of this scheme propose to go into the money market and raise 10,000*l.*, with which money the business will be commenced and extended. Of course, Miss Wallace's proposals and processes still form the practical bases of the scheme of operations; but it is understood that the manager will introduce into the workshops of the Guild any other art or manufacture which offers itself as a proper and available branch of industry for the class of persons—women of education and refined habits—which will be likely to seek their daily bread through the medium of the Ladies' Guild.—We know of scarcely any institution which has so many claims on our sympathies as this;—and Miss Wallace will deserve to have her name enrolled in the list of women who have at once honoured and served their sex.

The discoveries of gold in Australia are beginning to produce their effect on the speculative spirits of this country; and the Stock Exchange and its purities are already beset with the partisans of at least some dozen distinct companies, all professing to possess some exclusive advantage for the prosecution of mining enterprise. It must not be inferred, however, that all these companies are no better than bubbles. We have looked over most of the prospectuses, and in several instances the presence of able and respectable men as managers or promoters holds out a reasonable assurance that the undertaking is at all events *bona fide*. But it cannot escape observation that the shares in nearly all the companies are of very small amount:—one pound, for example, is a favourite share,—and five pounds is almost rare for its magnitude. Now, to persons whose small accumulations enable them to engage in enterprises only wherein the shares are of trifling amount, it is probable—and we fear it is intended—that these infinitesimal mining subscriptions will prove exceedingly attractive. It is also certain that nothing can be more impolitic than for the frugal possessors of sums of fifty or a hundred pounds to dispose of their ready money in any such fashion. Of all the branches of enterprise which engage the attention of bold speculative men in this great city, mining adventures are emphatically those which ought to be left in the hands of persons who have leisure to examine, means to discover, and ample resources to take immediate advantage of, all the new and sudden

discoveries and exigencies which fill up the history of such operations. It is no particular business of ours to note the progress of these speculations; but we fancy we shall do no mischief in thus bringing under the notice of our readers considerations which we are afraid they may not find so plainly stated in other quarters. As regards Australia, there can be little doubt that the development of its mineral riches will be accomplished much more by the exertions of private individuals than by the movements of public companies. It is the misfortune of all mining companies—especially of mining companies having the theatre of their operations in foreign countries difficult of access—that they can act only by the intervention of what amounts almost to irresponsible personal agency. Written instructions sent to a dishonest or scheming manager at the antipodes go for nothing. From these drawbacks the operations of private adventurers on the spot are free,—and the difference will soon make itself apparent. Further accounts from Australia every way confirm the former statements of the great extent of the gold fields there. It now appears, that the colony of Port Phillip—called Victoria by the late Act of Parliament granting constitutions to the Australian settlements—is quite as rich in gold as that of New South Wales.

THE WINTER EXHIBITION OF WATER-COLOUR DRAWINGS AND SKETCHES TO OULS, 129, Regent Street, including choice Specimens of Wilkie, Eby, Turner, Landseer, Stanfield, Uwins, Leslie, Webster, A. Cooper, Chalon, Frith, Frost, Poole, Sidney Cooper, Ary Shee, Cattermole, Frost, Hunt, Cox, Louis Haghe, Lane, Martin, P. Stone, &c.—Open from 10 till dusk. Admission, 6*d.*, except Saturdays, when the Admission is 1*s.*; Season Tickets, 2*s.* J. L. GRUNDY, Manager.

NOW OPEN.—SKETCHES AND DRAWINGS, at the OLD WATER COLOUR GALLERY, 129, Regent Street, including amongst other important works, CHOICE SPECIMENS by Turner, R.A., Mulready, R.A., Roberts, R.A., Stanfield, R.A., Webster, R.A., Landseer, R.A., Hart, R.A., John Martin, R.A., Cattermole, John Lewis, Copley Fielding, Frith, A.R.A., Ward, A.R.A., Egg, A.R.A., Hunt, Leitch, Topham, Tenniel, Fripp, Haas, Armistage, Duncan, Ansell, Clint, Cross, Eddis, Gastineau, Goodall, Richardson, Frost, &c. Open from Ten till dusk.—Admission, 1*s.* SAMUEL STEPHEN, Sec.

THE ARCHITECTURAL EXHIBITION (with the Collection of Materials, Patents, Processes, &c. connected with Architecture) is NOW OPEN from Ten till dusk, at the Portland Galleries, opposite the Polytechnic Institution, Regent Street.—Admission, 1*s.*, including a Catalogue. Season Tickets, including a Catalogue, admitting the holder from the 10th of January to the 10th of March, 2*s.* Tickets may be had for Workmen, on application at the Galleries.

JAS. EDMESTON, Jun. } Hon.
JAS. FERGUSON, F.R.A.S. } Secs.

COLOSSAL GLOBE.—MR. WYLD'S GREAT MODEL OF THE EARTH, Leicester Square, is NOW OPEN from 10 o'clock in the morning until 10 at night. Explanatory Lectures on the following subjects:—1st. Description of the Earth. 2nd. On the Gold Deposits throughout the World. 3rd. Arctic Regions, showing the presumed course of Sir John Franklin and other Polar Discoveries.—A collection of topographical models, and a large collection of ancient and modern maps for reference. Admission 1*s.*, schools half-price.

NATIONAL DEFENCES.—AN EXPLANATORY DESCRIPTION OF WILKINSON'S STADIA, THE PRUSSIAN MUSKET, THE LANCASTER AND MINIE RIFLES, THE IMPROVED CONICAL BULLET, AND FIRE-ARMS of the Earlier Periods, will be given at the ROYAL POLYTECHNIC INSTITUTION, by Mr. Cripe, daily at Three o'clock, and at half-past Eight in the Evening.—A LECTURE ON THE MUSIC OF MANY NATIONS, with Vocal Illustrations, by T. Thorpe Esq., Esq., on Monday, Wednesday, and Friday Evenings, in addition to the usual EXHIBITIONS, LECTURES, &c. &c.—Admission, 1*s.*; Schools and Children under ten years of age, Half-price.—Open daily from Eleven till Five, and every evening, except Saturday, from Seven till half-past Ten.

SCIENTIFIC

SOCIETIES.

GEOLOGICAL.—Jan. 21.—W. Hopkins, Esq., President, in the chair.—The following communications were read:—'On the Subscarpments of the Ridgway Range and their contemporaneous Deposits in the Isle of Portland,' by C. H. Weston, Esq., F.G.S. In this paper the author showed that the beds of the Purbeck formation, capping the Corton and Whaddon range, at the foot of the chalk escarpment of Ridgway, extend westward as far as Portisham; that the entire valley of Upway, separating the Ridgway from the Corton range, although disturbed, is yet one of denudation and not a synclinal trough as hitherto considered; and that the Purbeck beds on the south side of the anticlinal axis of this district do not terminate at the centre of the Isle of Portland, but exist also at the Bill, its most southerly point.—'On the Quartz Rock of the North of Scotland,' by D. Sharpe, Esq., F.G.S. After detailing the results of a careful examination of several districts in the High-

lands, the author proceeded to point out that the quartz rock of the Highlands must be divided between two most distinct classes of rocks: 1st. A foliated rock, allied to gneiss, with which it may be classified without requiring a separate colour on our geological maps or a distinct name in our nomenclature. 2nd. A stratified rock of sedimentary origin, altered from sandstone into a more or less homogeneous quartz rock by plutonic action, as in the now well understood cases of the Stiper Stones and the Lickay. In considering to what formation of sandstone we are to refer the metamorphic quartz rocks, we must recollect (observes the author) that as yet we know of no sandstone in any part of the Highlands older than the Old Red Sandstone,—that this formation is more than equal in thickness to the quartz rock,—and that the more modern sandstones play an insignificant part in those districts, having only been observed at a few places on the coast. It seems, therefore, reasonable to refer the whole of the quartz rock to the Old Red Sandstone, especially as the quartz rock of Sutherland and Ross-shire undoubtedly belongs to that formation; and the similarity of character, and the frequent occurrence of limestone in the same part of the series are strong arguments for connecting all the stratified quartz rocks together. The change in character between the lower beds of quartz rock, alternating with micaceous schist, and the upper part, which is almost exclusively siliceous, corresponds with what we should expect to find in a crystallized Old Red Sandstone, of which the lower division is composed in part of argillaceous beds, fit to furnish the micaceous schist, and the next division contains very little argillaceous matter. The masses of quartz rock which harmonize least with this arrangement are those of Schiehallion, Ben Gloc, and the Scarabins. If we leave these in suspense, and only admit that the rest of the stratified quartz rocks belong to the Old Red Sandstone, it will still follow from the position of the various masses described by the author that the old red formation must have covered the southern portion of the Highlands, at least as far up as the Grampians.

SOCIETY OF ANTIQUARIES.—Jan. 22.—Sir R. H. Inglis, V.P., in the chair.—The Earl of Cadogan was proposed and (pursuant to the terms of the Charter) immediately, as a Peer of Parliament, elected a Fellow. The Rev. W. Hodson was admitted as an ordinary member.—Mr. A. Repton laid upon the table, as presents to the Society, two instruments called catchpools, invented some three centuries ago to catch horsemen by the head and drag them from their seats. They were in a very perfect state as regarded the iron and the steel springs, but the wooden handles had rotted away.—The continuation of the paper of the Astronomer Royal was read. The earlier portion, which we mentioned as having been read a fortnight ago, related to the port from which Caesar took his departure from Gaul on his first voyage to Britain. We perceive that, according to the authoritative statement in the Chronological Abstract prefixed to the huge folio now long since issued by Government, this port was Gesoriacum or Itius,—which are there both translated Boulogne. Now, as our readers may remember (for much of the substance of this communication was originally printed in the *Athenæum* of the 29th of March last) Mr. Airy contends that Caesar sailed from the mouths of the Somme, and he may be said for the first time to have established that point. His second and third positions (argued at considerable length in the remainder of his paper, read this evening) related to the place on our coast where Caesar landed, to his contests with Cassibellanus, and to his future proceedings when he crossed the Thames, and marched on to Verolanum. The landing Mr. Airy fixed with tolerable precision, but by no means with certainty, at Pevensey Bay: at all events, he showed from tidal circumstances that it could not have taken place at Dover or at Deal,—and everybody is aware that William the Norman, many centuries afterwards, found Pevensey Bay a most convenient open shore for his purpose. The confirmation derived by the Astronomer Royal from the fullness of the moon we did not well understand;

because if, as is stated, Caesar arrived on the 26th of August, the full of the moon happened four days afterwards:—if we caught the terms of the paper correctly, it showed that the landing did not occur until the day after the full moon. This, however, is a question on which there is every reason to suppose that the Astronomer Royal cannot be mistaken—and very likely we misheard him. Having landed Caesar at Pevensey, Mr. Airy contended that he proceeded north—or rather north-west—to the Thames, in spite of all opposition from the natives—and, crossing, as is presumed, not far from Kingston, pushed on to Verulam. This part of the subject was illustrated by a map, principally made up from that of Mr. Edwin Guest to which we referred some numbers ago when noticing the last publication of the Archaeological Institute. All that relates to Caesar's subsequent proceedings is well known and admitted.—Leaving this subject, the Astronomer Royal proceeded with a supplement to the main body of his communication: it related to the landing and victory of William the First,—the object being to establish that if Harold had remained in his entrenchments, and had not foolishly assailed the Normans in their position, the latter must have been defeated in spite of their superior numbers. The detention of a few days would have starved them into a retreat, and in that retreat Harold and his soldiers might have annihilated them.—We cannot here enter into the geographical discussions on which the opinion was mainly founded that the battle of Hastings was lost by the impetuosity and over-confidence of Harold.

INSTITUTION OF CIVIL ENGINEERS.—Jan. 27.—J. M. Rendel, Esq., President, in the chair.—The discussion was renewed 'On the Alluvial Formations and the Local Changes of the South-Eastern Coast of England,' by Mr. J. B. Redman, and many of the views stated by the author in the paper were still further argued. It was stated, that the formation of such points as Dungeness and Langley were always found to windward of the outfall of a river, which, in the former case, passed through a clay district, bringing down much deposit, forming an accretion, or delta, in the low, shallow water at the outfall. This was thought to be a more natural explanation of such phenomena, than to assign them to the mere force, or action, of the waves, or the tidal currents, causes which must have been in operation, unchanged, for ages; and it was asserted, that it was physically impossible for any tidal currents which existed in the channel to have had much to do with their formation. A shallow, shelving coast was also thought to be favourable to the formation of these points, and Selsea Bill was instanced as a case in which this accretion was actually in a state of progression, whereas Dungeness and Langley might be supposed to be nearly completed. Other speakers argued, that these formations took place on clay deposits, whether they simply formed the coast line, or were protruded beyond it, and that the Shambles shoal was formed on a nucleus of rock, with a superficial covering of shells. The depth at which shingle would travel under water, was considered to be a very important point in this question, as on it really depended the right principles for executing many engineering works. From actual experience, it had been observed, that it did not travel at a greater depth than from two fathoms to three fathoms; so that when a natural headland, or an artificial work, as a pier or groyne, was projected into that depth of water, the passage of shingle round it was arrested. Some difference of opinion appeared to exist as to the position of the largest pebbles on a cross section of these banks. On the one hand, it was asserted, that they were invariably found to have attained the greatest altitude; that this was the case in the Hurst, Langley, and other benches to the eastward, and that it might be attributed to the force of the approaching wave being greater than that of the receding one, so that large pebbles brought up by the former would be left, whilst the smaller ones would be clawed away by the reflux. On the other hand, the Chesil Bank was cited as an instance to the contrary, where the smallest pebbles were

stated by some authorities to be on the top. Both parties, however, agreed that the largest pebbles were also to be found at the leeward point of the formation. With regard to the action of the meeting of the tides in the Channel, as shown by the charts of Capt. Beechey, it should be observed, that the point of junction and parting oscillated over a sea-board of nearly sixty miles, and therefore its action would be over a corresponding latitude, and thus it could exercise but little influence in isolated cases.

'Description of a Cast-Iron Viaduct erected at Manchester,' by Mr. A. S. Jee.—The object of this structure was to obtain increased accommodation for the goods station. To effect a communication between this station and a warehouse belonging to the Sheffield Company, Store Street had to be crossed, which was done by means of wrought-iron girders, 68 feet clear span, of peculiar construction. The whole of the cast-iron work was of Stirling's Toughened Iron, by which a saving, in weight, of about one-fourth of the quantity that would have been necessary with ordinary iron, was effected, without any diminution in the absolute strength. Messrs. Robinson & Russell were the contractors, and they had most satisfactorily performed the work, the total cost of which, including twenty-one turn-tables, was under 14,000*l.*, or about 20*l.* per lineal foot.

MEETINGS FOR THE ENSUING WEEK.

- Mon.** Royal Institution, 4.—'On the Chemistry of the Metals,' by Mr. C. B. Mansfield.
 — Chemical, 8.
 — Entomological, 8.
Tues. Royal Institution, 3.—'On Animal Physiology,' by Prof. W. J. Jones.
 — Linnean, 8.
 — Pathological, 8.
 — Civil Engineers, 8.—'On the Construction and Duration of the Permanent Way of Railways, and the Modifications most suitable for Egypt, India, &c.,' by Mr. W. B. Adams.
Wed. Royal Institution, 4.—'On the Chemistry of the Metals,' by Mr. C. B. Mansfield.
 — Society of Arts, 8.—'On Philosophical Instruments and Processes,' by Mr. J. Glaisher.
 — Geological, half-past 8.—'On the Southern Border of the Highlands,' by Mr. D. Sharpe.—'On the Predicted Disappearance of Gold in Australia,' by Sir J. C. Murdock.—'On the Discovery of Gold Alluvia in Australia,' by the Rev. W. B. Clarke.
Thurs. Royal Institution, 3.—'On the Physical Principles of the Steam-Engine,' by the Rev. J. Barlow, M.A.
 — Society of Arts, 8.—'On the Stearic Candle Manufacture,' by Mr. G. F. Wilson.
 — Zoological, 8.—General Business.
 — Antiquaries, 8.
 — Royal, half-past 8.
Fri. Royal Institution, half-past 8.—'On Wave-line Yachts and Ships,' by Mr. Scott Russell.
 — Archaeological Institute, 4.
 — Philosophical, 8.
 — Medical, 8.—Council.
Sat. Royal Institution, 3.—'On some of the Arts connected with Organic Chemistry,' by Prof. Brande.
 — Antiquaries, 8.
 — Medical, 8.

MUSIC AND THE DRAMA

BEETHOVEN ROOMS, 27, Queen Anne Street.—Mr. NEATE has the honour to announce that he will give SIX QUARTETTS and PIANOFORTE SOIRÉES, on alternate WEDNESDAYS, commencing on the 10th of February. The Quartets on each evening will comprise one of each of the great Authors, Haydn, Mozart, and Beethoven, and will be executed by Messrs. Sainton, Cooper, Hill, and Flatt. Mr. Neate proposes to perform on each evening a Concerted Pianoforte Piece and a Solo, selected from the best Classical Authors.—Application for Subscriptions may be made at Mr. Neate's residence, 3, Chapel Street, Portland Place; and at the principal Music Shops. Terms for the Series, 30*l.* for Three Soirées, One Guinea; and for a Single Soirée, Half-a-Guinea.

Mons. ALEXANDRE BILLET begs to announce that his THIRD ANNUAL SERIES of SIX PERFORMANCES of CLASSICAL PIANOFORTE MUSIC will take place at St. Martin's Hall, on TUESDAYS, February the 10th and 24th, March the 9th and 23rd, and April the 6th and 20th; in the course of which he will perform specimens of all the great Pianoforte Composers, including several never before performed in public. Select Works of the following Masters will be produced:—Bach, Scarlatti, Handel, Haydn, Mozart, Beethoven, Weber, Dussek, Steibelt, Fux, Clementi, J. Field, Moschies, Kalkbrenner, Hummel, Cramer, Wolf, Mendelssohn, Spohr, F. Hiller, Chopin, Macfarren, S. W. Bennett, S. Heller, &c.—Tickets, for a single Concert, 2*l.*; Reserved Seats, 1*l.*; Subscription to the Reserved Seats, One Guinea, to be had at the Hall.

RÉCITATIONS MUSICALES—SECOND SEASON.

Programme of Mr. WM. BINFIELDS RECITATION.—New Beethoven Rooms, 27, Queen Anne Street, TUESDAY EVENING, Feb. 2, at 8.—Trio, Beethoven—Aria, Handel—Duet, Haydn and Piano, Rossini, Rodé's Air varied—Grand Fantasia, Harp, Alvars La Gita in Gondola, Alary—Nocturne, Chopin—Étude, Moschini—Bozza de il Vento, Mozart—Fantasia, Concertina, from 'Lucia'—Vocal Duet, Mendelssohn—Sottet, Oberon—Vocalists, the Misses Pyne, Mr. Wm. Binfeld. Instrumentals, Misses Marnet and L. Binfeld, Messrs. W. B. and A. Binfeld.—Tickets, 4*l.*; Double, 5*l.*; Reserved Seats, 7*l.*; at 30*l.*, Regent Street.

SACRED HARMONIC SOCIETY.—The interesting performance on Wednesday last of Mendelssohn's 'Lobgesang' and his 'Athalie' anew reminded us that by no writer save Handel could so large a contingent of sacred music, calculated to re-

tain an audience, be furnished.—The forces of the Sacred Harmonic Society were never heard to greater advantage than on this occasion. The vast improvement in the orchestra was displayed in the long and difficult symphony to the 'Lobgesang' and in the prelude to 'Athalie,' both of which went with extraordinary precision, spirit and ease. The chorus, too, in both works called upon to perform those delicate services which test a vocal body more sharply than the production of the largest mass of sound, was finer and smoother in tone than we ever heard it.—Three of the principal singers were Miss Williams, Miss Dolby and Mrs. Enderssohn. The last lady, new to Exeter Hall, and at first a little timid, made a deservedly favourable impression. Her delivery of her text and musical feeling are excellent,—and her voice is certainly one of the most perfect existing *soprano*, English or foreign. That last finish which comes with flexibility (such as steady and unremitting exercise with a view to a given object must bring, is alone wanting to place this lady in the very highest professional rank. In particular, her delivery of the very difficult *solos*, 'O David's regal home' and the 'Sinners' joys decay,' in 'Athalie,' was admirable. The other singer was Mr. Loockey.—The illustrative and connecting verses in 'Athalie' were excellently read by Mr. Vandenhoff.—The yearly report of the Sacred Harmonic Society is before us; to one or two passages in which we may allude next week.

HAYMARKET.—The 'Aminta' of Mr. Howard Glover, produced at this theatre on Monday last, though pronounced by our contemporaries to be a decided success, may be briefly dismissed "as under."—There were seven *encores*.—*Aminta* (Miss L. Pyne) is a Spanish coquette belonging to the family of *Adina* in 'L'Elisir,'—who trifles with all manner of lovers—who foils her swain (Mr. Harrison) not by a recruiting sergeant, but by a silly old *Alcalde* (Mr. Weiss)—and whose swain instead of enlisting, imperils his and her happiness by becoming a smuggler. Of course, the royal troops just then happen to be "out" against the contrabandists,—from which ensue distress, confusion,—ingenuity on the part of the *prima donna*, and final felicity. The manner in which this story has been told and rhymed for the composer, makes it expedient for the *librettist* to retain the protection of the anonymous. The performance of all concerned was very satisfactory: times having changed since an opera was held to be ready when each singer knew her or his ballad, but scarcely a note of concerted music, and not a word of his or her part. The music of 'Aminta,' by Mr. Howard Glover, consists rather of tunes than of movements in which anything like construction or dramatic expression is attempted—and the tunes are neither very wise nor very new.—The scenery and dresses are fresh and effective.

DRURY LANE.—Were blushing an infirmity of ancient critics, Mr. Burn's successful commencement of his English opera-season must turn to a peony colour the cheeks of those *Aristarchi* who ten years ago absolutely denied to French opera any reality or merit, which could possibly make it palatable beyond the French frontier. The pieces selected to exhibit his artists and to attract audiences scientific and unsentimental, have been none other than Meyerbeer's 'Robert' and Anber's 'Fra Diavolo.' We cannot wonder, seeing how eminently both are dramatic, and believing that only by the dramatic element can opera be made to live. That Burney declared quite the contrary is very true.—

"Nothing but *miraculous powers* [says he] in the performers can long support an opera, be the composition ever so excellent. Plain sense and good poetry are equally injured by singing unless it is so exquisite as to make us forget everything else. If the performer is of the first-class—very miraculous and enchanting, an audience seems to cry little about the music or the poetry."

In the above, it will be observed, the fable is not adverted to even as among the adjuncts! But the world has made a great step in art since the time when such principles could be coolly given out by an accomplished historian.

After this not impertinent preamble let us speak briefly of the forces exhibited by Mr. Bunn in his

new undertaking.—In 'Robert' appeared Mdle. Evelina Garcia as *Alice*, Miss Crichton as *Isabella*, M. Fedor as *Robert*, and Mr. Henry Drayton as *Bertram*. The first lady, in spite of the grotesque details of her costume and of a manner of acting more abundant in gesticulation than in real animation, pleased—and deservedly so—by her exercise of the singer's art. Her voice is an easy, clear, and well-managed *soprano*, with an occasional tendency to sharpness, but capable of executing all that the part of *Alice* demands. Miss Crichton,—whose "worldly name" (as the nuns say) is Miss Browne, of the Royal Academy,—also made a triumphant *début*; but we shall wait to discuss her claims and qualities until the fever of success and of stage inexperience shall have in some degree subsided.—M. Fedor is by no means the worst *Robert* we have seen:—a Russian, we believe—possessing a voice and a demeanour which may be called agreeable rather than forcible or dramatic. Mr. Henry Drayton pleased us less as *Bertram*. Though the part belongs to a *basso profundo*, it still requires clear and mordant upper notes; whereas it seems to us that above Mr. Drayton's tones are weak, save when they are dragged up without reference to time or accent. His articulation, too, is ambiguous and cloudy. But a more difficult part hardly exists than that of *Bertram*,—and we therefore decline pronouncing final judgment upon such an essay. Mr. Manvers, whose real field is the stage, is audible, prompt, and busy as *Raimond*.—The chorus at Drury Lane seems better than the orchestra, which is weak; and to be weak, in Meyerbeer's music, "is miserable."—Signor Schira, the conductor, takes all the *tempi* far too slow. Nevertheless, the work had been, as a whole, carefully studied, and its success was complete; the opera now having by curiously slow degrees at last taken hold upon the approval of the English opera-goer.—Of the success won by Mr. and Mrs. Sims Reeves in 'Fra Diavolo' we can here only speak in a line. In this opera, also, Mr. Whitworth and Miss P. Horton appeared. Mr. Bunn has thus already displayed a working company competent to the presentation of almost any music,—and more valuable, we suspect, than most which could now be found beyond the precincts of London or Paris.

On Wednesday 'Romeo and Juliet' was performed, by way of introduction to Miss Helen Faucit's engagement at this house. Miss Faucit has of late years appeared in London so seldom, that her impersonation of *Juliet* had almost the attraction of novelty. Assuredly, she acted it with so much care and elaboration, and in a style so superior to all her former efforts in the character, as to challenge on this occasion more than ordinary critical attention. One attribute of her performance it was impossible to overlook:—the purpose which pervaded the whole, and which was felt as much in minute points and situations as in the more prominent incidents and general scope of the action. It was in this particular that Miss Faucit chiefly excelled on Wednesday evening. She gathered a meaning from every phrase—and sometimes from a word. In the balcony scene she was greatest, both as regards the general impression and the detail by means of which it was elaborated. Another triumph of art was the scene with the Nurse after Tybalt's death. In the chamber scene the system of minute detail was pursued too far. In describing the terrors of the sepulchral vault, Miss Faucit substituted the picturesque for the passionate,—and as each separate picture acquired prominence, the feeling escaped,—and the final impression accordingly was unsatisfactory. The artist, in fact, became artificial:—that earnestness which was so manifest throughout the previous scenes was lost in the desire to accumulate effects. Each separate portion was highly finished; but it was this very making-up of each single item which impaired the effect of the whole.—On the performance of the tragedy in general little need be said, as nothing special was attempted in the *mise en scène* or in the individual characterization. Of the minor parts, Mr. Cooper's *Friar* was by far the best acted.

OLYMPIC.—'A Conspirator in spite of himself' is the name of a new piece, in which Mr. Farren enacts the part of an old schoolmaster, *Inigo Inkhorn*, with an interesting ward, *Bertha Danvers* (Miss Louisa Howard), whose lover falls into peril from her guardian having disclosed the particulars of a Jacobite plot to the English government. But the faithless loyalist gets over the difficulty by means of a letter in his possession from the late King, promising to grant any request of his in consideration of former services. The situations are, as will be readily understood, of a commonplace character,—but they were rendered sufficiently pathetic by the acting of Mr. Farren and Miss Howard.

MUSICAL AND DRAMATIC GOSSIP.—Not before it was wanted, and in fair and fitting emulation with the other artistic Societies of London, a "Musical Institute" has just been founded,—the nature and quality of which are best conveyed in the prospectus, of which the essential passages are given.—

"The operations of the new establishment will consist, principally, in the provision of a reading room, open daily (Sundays excepted) throughout the year,—the formation of a library of music and musical literature for the use of the members, the holding of *conversations* in conjunction with the performance of music,—the reading of papers on musical subjects, and the publication of Transactions. * * The Institute consists of forty Fellows, and an unlimited number of Associates and Honorary Associates. The government of the Institute is vested in the Fellows (who are elected, as vacancies occur, from among the Associates); in other respects, the Associates and Honorary Associates enjoy equal privileges with the Fellows. The degree of Honorary Associate is conferred exclusively on foreign musical professors of eminence resident abroad; or on those musicians in this country who, having long enjoyed a distinguished position in their profession, have ceased to be actively engaged therein.—Ladies are eligible as Associates only.—An administrative Council is annually elected from amongst the Fellows. The following is a list of the Council for the present year:—*President*, Mr. Hullah; *Vice-Presidents*, Mr. W. S. Bennett, Mr. C. Lucas, Rev. Sir F. G. Ouseley; *Council*, Messrs. G. A. Bezzi (*Hon. Secretary*), C. Beevor, (*Hon. Librarian*), W. S. Broadwood, Rev. T. Helmors, M.A., H. Leslie, A. Nicholson, A. A. Pollock, L. Sloper; (*Hon. Treasurer*), Sir W. M. T. Farquhar, Bart."

To this promising invitation to such professors or amateurs as are interested in their art, we have but to add, that the list of the body of Fellows, which is all but complete, seems to have been made (or to have made itself) with that judicious avoidance of sect, party, company, or coterie,—by attending to which alone any Society can hope to obtain an efficient and large-minded governing body—and thus, a permanent hold upon public interest.

A still greater novelty, which was sure one day to be forced into being by the niggardly and timid counsels of the Philharmonic Directors and the slow sympathies of the Philharmonic audience, is announced in a series of six orchestral concerts, projected on the grandest scale, to be given in Exeter Hall,—with a guarantee fund sufficient to provide for a three years' experiment. M. Berlioz is named as the probable conductor, and March the month when the meetings are to commence. We may have more to say of the plan when its details are submitted to the public. Meanwhile, it is rumoured that the prosperity of the Philharmonic Society during recent seasons has justified the Directors in restoring the salaries of the orchestra (which had been pared down during years of famine) to something like their former figure.

In addition to the music of this busy week of which some account has been offered, let us note that the *Thursday Concerts* have come to an end—contemporaneously with which Mr. Stammers is announcing another series of *Wednesday Concerts*—that Mr. Ella's *Musical Winter Evenings* have begun; regarding which we may have a word to say seven days hence,—and that the *London Sacred Harmonic Society* was to perform 'Elijah' last evening. Next week bids fair to be one of yet closer musical engagement.

M. Benedict intends to return to London for the season very shortly, with the score of a new opera complete; which, it is said, will be among the novelties at Drury Lane.

After a silence on the subject of Italian Opera matters, nearly as unseasonable as the May sun which has lit up so many days of this London

January, rumours have broken out entertaining in their vigour and variety. Year after year has it been proclaimed about this time that Mr. Lumley was about to buy off, and to shut up, *Covent Garden*. Now, we are not only assured that Mr. Lumley is anxious to let *Her Majesty's Theatre* and retire from the management,—but further, that Mr. Gye has been in treaty for it with a view of closing it, and of making *Covent Garden* the one opera-house. Whoever may be the monopolist, we should be sorry to see such a measure carried through,—sorry to see the lovers of music a second time exposed to the risk of being offered deteriorated performances simply because they have no redress.—So long as managers are managers, we fear that they will square their proceedings by penny wisdom, regardless of its sequel, rather than by those wise and liberal counsels on which alone artistic undertakings can be made permanently attractive. It is not easy to direct an Opera, so exigent is public taste, so few are the singers, so very few are the composers,—yet that unhesitating determination to keep the standard high and to pay attention to every detail by which alone public favour can be retained is perpetually perilled by the "pound folly" of the speculators in question, if they be not in some degree compelled to energy and liberality.—We do not offer these remarks at random. Having never taken up arms against places or persons, but for principles, we must repeat that, recollecting certain characteristics of Mr. Gye's management last year we should be sorry to see him autocrat of the two musical theatres of London, and were it for ever so short a period, placed beyond the control of opposition.

"The fame of Pacini," writes our correspondent in Naples, "which has declined since he wrote 'Saffo' in favour of what the jargon of the theatres calls the 'grandiosa musica' of Verdi and the school of Verdi,—has been revived here, by the success of the opera which he has just produced. The title of this is 'Malvina di Scotia.' The libretto by Signor Cammarano is crowded with murders, which have no historical authority. The work is opened with a *Sinfonia*; after which comes a chorus with dancers: then a duet between *soprano* and *basso*, which pleased so much as to cause a call for the *maestro* at the early period. The *contralto* has an exquisite *adagio*, on which the composer was again called for and congratulated. The whole of the first act is full of melody. The second act opens with a duet between the *soprano* and *contralto*, which was perfectly successful. The curtain fell a second time amid loud applause for pleasing melody. The third act is full of murder, poisoning and other dramatic horrors, not very suitable to the genius of Pacini. The *basso* De Bassini's acting and singing were alike admirable. He positively made the music fit for the story by his energy. There is a very beautiful *Preghiera* in this act. The orchestra is gently handled; the drums and brass instruments having little to do and that little subdued. The opera, as I have said, was perfectly successful, and Pacini was heartily congratulated at its close by a crowded audience. The new *contralto*—now at least to Naples—Signora Borghi, gave infinite satisfaction. She has a rich voice of no ordinary power, and is fit for any theatre in Europe."

Mdle. Corbani was to sing at the *Italian Opera* in Paris in the course of this week,—we hear in Rossini's 'Il Turco in Italia.'—The other news from the French capital is unimportant.

The *Gazette Musicale* this week corrects last week's announcement of Signor Ricci's death. It is Signor Frederico—not Signor Luigi—Ricci who was the composer of 'Rolla,' and who died on his way to the Russian metropolis.

MISCELLANEA

Juvenile Crime.—The Conference of parties interested in the subject of Juvenile Crime has been held in Birmingham. Notes have been compared, resolutions passed, and members named as a committee to represent the body and conduct future operations. Through either apathy or accident, the conference was not so success-

ful as might have been expected. No local committee was formed to receive the strangers who responded to the invitations sent out. Few persons of the town were present at the sittings. Most of the local papers took no notice of the affair,—and no report, so far as we know, appeared in any member of the London daily press. One reason, if not the chief, for this want of an expressed public interest in the proceedings of the conference was, no doubt, the choice of its scene. Surely, London was the proper place for such a meeting. With our present railway system, London is more accessible to the whole country than Birmingham; while it has also the advantage of being the residence of many of the men who would feel a deep interest in the question discussed. In future the committee should take care to avoid this mistake.—However, the resolutions which were passed—five in number—may be regarded as the programme of the new association, and ought therefore to be put on record. They affirmed,—1. That the present condition and treatment of the perishing and dangerous classes of children and juvenile offenders deserve the consideration of every member of a Christian community,—2. That the means at present available for the reformation of these children have been found totally inadequate to check the spread of juvenile delinquency, partly owing to the want of proper industrial, correctional and reformatory schools, and partly to the want of authority in magistrates to compel attendance on such schools,—3. That the adoption of a somewhat altered and extended course of proceeding on the part of the Committee of Privy Council is earnestly to be desired for those children who have not yet made themselves amenable to the law, but who by reason of the vice, neglect, or extreme poverty of their parents are not admitted into the existing day schools,—4. That for those children who are not attending any schools, and have subjected themselves to police interference by vagrancy, mendicancy, or petty infringements of the law, legislative enactments are urgently required, in order to aid or establish industrial feeding schools, at which the attendance of such children should be enforced by magistrates, and payments made for their maintenance, in the first instance, from some public fund, power being given to the proper authorities to recover the outlay from the parents of the children,—5. That legislative enactments are also required in order to establish correctional and reformatory schools for those children who have been convicted of felony or such misdemeanours as involve dishonesty, and to confer on magistrates power to commit juvenile offenders to such schools, instead of to prison.—It was announced from the chair that a Lady offers to the Committee 200*l.* as a prize for the best essay on the proposition, that it is the duty of the State to deal with the subject of juvenile crime; but whether it is intended to propose this prize for indiscriminate competition was not clearly stated. If such be the idea of the Committee, we would suggest that before taking their final measures they briefly inquire into the antecedents of prize essays generally and into those on juvenile delinquency in particular. They may take our word for it, that the public has long since come to its own conclusions about that unproductive system. Any bookseller can tell them that prize essays never sell. The reasons, as we have more than once pointed out, are obvious. The men who can write well will not enter the lists, the public being a better patron than the prize-proposer. Those who do enter the lists are for the most part writers who cannot gain an audience by independent efforts.

Building for the American Exhibition.—The building designed for this purpose by Sir J. Paxton is about 600 feet long, 140½ wide, in three aisles. The roofs are sloping and slated, and have timber principals, which would require careful construction. There are turrets at the angles, and piers with lamps surround the whole.—*Builder.*

TO CORRESPONDENTS.—*Moi-même*—J. L. T.—Sigismund—T. C.—Messrs. C.—R. H. B.—received.

Erratum.—Page 113, col. 3, l. 73, for "Borneo," read *Bornu*.

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